

AN INTRODUCTION TO THE STUDY
OF CHINESE SCULPTURE

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ARTURUS LEIGH BOLLANDUS ASHTON
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Frontispiece. PLATE LIX. Wooden statue of Kuan-yin. Southern Sung dynasty. H. 48. in.
Eumorfopoulos Collection, London.

AN INTRODUCTION TO THE STUDY
OF
CHINESE SCULPTURE

BY
LEIGH ASHTON

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PREFACE

I have been indebted in the writing of this book primarily to my colleague Arthur Waley, who has translated some valuable passages from Omura Seigai's book on *Chinese Sculpture* for me from the Japanese text.

I should like to record my thanks to all those collectors who have allowed me to reproduce objects in their possession, and to the officials of the various museums from which I have drawn examples ; I am especially indebted to my American colleagues for their help and assistance during my stay in that country. To the Musée Guimet I owe the photographs of the Mission Segalen here reproduced, to Mr. Oscar Raphael those of the life of Buddha from Yün-kang. Dr. Osvald Sirén has allowed me to use two hitherto unpublished photographs of Han figures ; Mr. J. Early Smith has lent me negatives of the Ming tombs. Miss Eleanor Chilton has very kindly read the proofs for me.

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FOREWORD

This book is intended to provide a background for the systematic study of Chinese Sculpture. For that reason I have thought it right to introduce a considerable amount of matter dealing with the purely political history in addition to that which concerns itself with moral, philosophical, or literary development. It is often of the greatest importance to be conversant with the political crises of the time, and I have not thought it irrelevant to go at some length into questions which on the surface may appear to have nothing whatever to do with Sculpture. The state of our knowledge would not permit of a detailed history of the art, nor would it be possible in a volume of this size. My object has been, therefore, to give a brief series of notes on the development of certain aspects of the sculptor's art in China, and to bring these notes into relation with the historical and religious developments of the country. It would be impossible to illustrate such a scheme except by a selection, and here I have endeavoured to bring together a representative series of the finest pieces. I have reproduced no heads of statues, of which there are a number in private and public collections; for, as far as possible, every one should make it his business to combat the degrading traffic in these works of art which now goes on. The disfigurement of the cave-temples in China is rapidly destroying any permanence of beauty. If images are to continue to be exported, let them be exported in their entirety. It would be far preferable if thieves were to remove the figures from, let us say, the west front of Wells Cathedral and sell them abroad, than if they were to knock off all the heads and do likewise. Such a procedure would raise a storm of indignation; but this is what is happening to-day in China. In my illustrations of Buddhistic sculpture I have endeavoured to exclude anything on which the slur of provincialism might be directed. There are many provincial Buddhist steles to be seen; and at their best they are inferior works of art.

There has never been any appreciation in China of the sculptor's art. Hardly any serious recognisance of the objects themselves was made before the 18th century, and even then it was probably more the association of history and the antiquity of inscriptions which interested the connoisseur. Buddhist art has received no admiration till comparatively

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recent times. Consequently the question of forgeries is one which, till the 20th century, has not arisen. The modern practitioner is, however, extremely skilful (cf. App. II).

China is a vast country ; its history is long. The difficulty, therefore, of formulating rules to control the activities of different epochs is great. These rules can, in a sense, comprise only generalities ; for without wide discussion of details, accompanied by extensive reproduction of objects, exact definitions cannot be promulgated. And in truth there are many periods in which we cannot, in the state of our knowledge at present, lay down such definitions. In many cases of criticism personal opinion must to-day decide our views ; and in no form of art do personal opinions differ so widely as in Chinese art.

PART I

ANCIENT CHINA

CORRECTIONS

*For Han-kow read Hang-chow, and for Ho k'iu-p'ing
read Ho chü-p'ing, wherever these appear.*

INTRODUCTORY

To China there penetrated about the commencement of the Christian era a force, the influence of which was destined to permeate Chinese civilization and with the coming of a new religion sweep away the decadence that had beset the Middle Kingdom. The stone that Gautama flung into the deep pool of Eastern philosophy dispersed the ripples far and wide, and at first only a tiny wave lapped at the edge of China's vast field. But urged on by more frequent impulses the stream attained full vigour and flooded the land ; and in China Buddhism succeeded in attaining what in Europe the Byzantines strove after with imperfect success, a great religious art. This art was expressed primarily by sculpture, and it must be realized at once that the keynote to Buddhist sculpture in China, at any rate during the earlier part of that religion's supremacy, is not corporeal representation, but intense spiritual realization. Two inscriptions will illustrate this. The first on a stele in the Metropolitan Museum, New York, dated 534 A.D., commences with the words " The Supreme is incorporeal, but by means of images it is brought before our eyes " ¹ ; the second, on a statue in the Pennsylvania University Museum, Philadelphia, contains these phrases : " The shortage of religious teachers renders it necessary to spread the precepts of Buddhism by expository works. Sculpture is the means whereby the divine truths have been made manifest." It is hardly before the close of the 7th century A.D. that Chinese sculptors were successful in treating the representation of the gods as an opportunity for the display of anatomical skill.

The introduction of Buddhism into China cannot be regarded in any way as a single and definite incident in the annals of the Middle Kingdom, but it does mark in figure sculpture, at any rate, a great dividing-line between the Old and the New, the Ancient and the Mediæval Schools. Of the mass of Chinese figure sculpture that we possess, by far the greater portion belongs to the era posterior to the introduction of Buddhism and is Buddhistic in character ; of the pre-Buddhist era the majority of the relics represent animal subjects. Figure sculpture is rare, and, as far as we can judge, it would appear that the pre-Buddhist artists adopted a quite different method of treating the figure to their successors. For there seems to have been a comparatively undeveloped art of figure sculpture in China prior to the introduction of Buddhism. The deities of the early religion were, on the whole, not represented anthropomorphically, though traces of such figures are to be found in local cult-worships. Taoist

* ¹ A formula common from the 5th century onwards.

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beliefs, though they must have provided many opportunities for the making of images, especially after the enrolment on their lists of the naturalistic divinities of village-worship, have left no trace of any such images of so early a date. The tombs of Emperors and nobles were adorned with statues ; occasionally memorials were set up ; architecture lent itself in a broad manner to reliefs and small figures. But the greater part of these have perished, and we are left to judge the art of sculpture in pre-Buddhist times in a great measure by objects of a minor character, by bronzes, jades, or terra-cottas. Early religion in China placed its trust more in the power of rites and customs handed down from time immemorial than in mystical fervour, and it is not till the introduction of Buddhism with its wealth of historical detail of the lives of its saints and its enormous religious appeal that figure sculpture properly came into its own kingdom. It is a popular view that China produced no Buddhist sculptural art of its own and that what is found there is purely Indian ; this is an erroneous view. India provided a religion and an iconography with poses and dress complete, but she did not, except in the very early days, provide the craftsmen, and it is the skill of the Chinese craftsmen with their wealth of tradition inspired by the quality of Confucian tradition that carried Buddhist art in China far beyond the achievement of their Indian teachers.

I propose, then, to divide the history of sculpture in China into two phases, the pre-Buddhist era, covering a period from the primitive ages down to the fall of the Han dynasty in 220 A.D.—for though Buddhism knocked at the gate of China during the 1st century A.D. its real influence only commences in the 3rd or 4th—and the epoch of the rise and expansion of the Buddhist religion. But before commencing this history it would seem suitable to say something about the materials in use in China and their treatment.

MATERIALS

By far the greatest quantity of relics was made, as is natural, of stone or marble. Of the various kinds used only a competent geologist can make an authoritative statement. In the case of Buddhistic figures the surface was almost invariably enriched with colours and gilding ; this system was never pursued in the case of funerary sculpture. The pigment to be used was applied either direct to the material or over a thin coating of gesso. Whenever the colour became too dull to satisfy the lavish taste of the priests for display, the paint was liable to be renewed ; but the original schemes of decoration seem to have been reproduced. The result is that

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often the original pigment has been lost, except in the case of a statue that has been excavated or removed from a somewhat inaccessible niche.¹

During the early years of the Ming dynasty (1368-1644) much of this repainting was done, when any of the surviving Buddhistic figures that could be found of early date were brought out and refurbished. Where the stone was of porous quality and the pigment applied direct the colouring matter seems to have often sunk in and stained the surface all over, a fact which may account for many of the brown-coloured statuettes that are seen, where the material has become discoloured and faded through time to a uniform dull-brown.

Bronze holds the second place in the list. Gold and silver inlay are features of many of the early animal representations. Buddhistic statuettes were almost invariably gilded. The process was to soak the figure in cleansing acid, then heat the surface, paint it with mercury and apply the gilding in leaf-form. Heat was applied to volatilize the mercury once more and, when cool, polishing followed.

Wood was a good deal used for Buddhistic figures, sandal-wood being the variety chiefly employed. Nothing, in my opinion, has survived of pre-T'ang (618-916) date, and the majority of the figures are of the Sung period (960-1280) or later. The natural surface-tones of the wood were never allowed to remain and similar methods of colouring were employed to those used for stonework, the gesso process being especially popular.

Iron was probably used chiefly for statues in exposed places. It is mentioned as a material in the list of images ordered to be destroyed under the edict of 845 A.D. and so must have been used prior to that, but the earliest dated iron images are of the year 1213 A.D., statues of four colossi.² Heads are in existence, however, of T'ang types. Two seated figures, dated 1491 A.D.,³ in the Ricketts and Shannon Collection, were exhibited at the Burlington Fine Arts Club in 1915. The material was generally used at a later date. A head in the Horn Collection, London, bears traces of colouring applied over gesso, and it is probable that this was the process used when colouring was required.

Clay and terra-cotta are among the earliest materials used, the tomb figurines being practically invariably of this material. The early Buddhist sculptors were fond of it, too, but after the iconoclastic persecution of 444 A.D. its popularity lapsed, to be revived again in the mid-T'ang period,

¹ An example of original colouring is visible on Plate 21 and frontispiece, of repainting on Plate 16, Fig. 2.

² Chavannes, *Mission Archéologique*, etc., 1909, Plate 430.

³ Catalogue, Plate 15, and p. 24.

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when many painted clay Buddhistic images were made. Ivory and bone were used a little in early times, and occasional animal reliefs in these materials are met with at later dates.

Clay especially, if used for large statues, renders them very liable to damage, and it is in this connection that lacquer was first used and the process of dry lacquer invented. Originally a small proportion of some vegetable fibre was introduced into the clay to strengthen it; later, mineral substances were added for a similar purpose. The clay model was then fired and lacquered, or cloths dipped in lacquer were moulded over the figure, which, when hardened, could be carved to a greater pitch of perfection. But soon a better process was evolved. A rough core was made, and on this the sculptor arranged cloths saturated in lacquer solution and modelled them to his ideas, when only half dry. When completely dry the rough core was cut out. Alternatively the sculptor used vegetable fibre, very heavily soaked in lacquer and moulded it into the form he required, perhaps over a crude block, working it in the same manner as clay. When dry an absolutely hard statue was the result, very light in weight and impervious to worm. In China the process was in use as early as the 4th century. Tai K'uei, who was a court sculptor at Nanking and died in 395 A.D., made five processional images in the dry lacquer process for the Chao-yin ssü temple. They were afterwards kept at Nanking with the famous jade Buddha sent by the King of Ceylon in 404 A.D. to the Southern Court (it was 4 ft. 2 in. high), and Ku K'ai chih's Vimalakirti in the Wa Kuan ssü temple. The greatest period of popularity of the process was during the T'ang dynasty, but it fell from favour during the 9th century and was not revived till the Yüan (1280-1368) dynasty and later. The process was introduced into Japan about the middle of the 7th century, where it was known as *Kanshitsu*, and achieved great favour for about a hundred years, only to be supplanted by lacquered wood. It was much used in both countries for portrait statuary in addition to Buddhistic work.^{1 2}

¹ See the portrait of the priest Kwan-shin (d. 763) by Shitaku. Ill. *Selected Relics*, 1899, V, Plate 5.

² Since writing this my attention has been called to M. Pelliot's admirable article (*Journal Asiatique*, April-June, 1923) entitled "Les statues en laque sèche dans l'ancien art Chinois," which contains full details of the history of the Art.

CHAPTER I

FROM THE DARK AGES TO THE FALL OF THE CHOU DYNASTY (255 B.C.)

THE DARK AGES

The history of China in the dim ages is wrapped in the mystery of ethnographical conjecture. One day, perhaps, excavations may reveal the origin of the Chinese, but hitherto it has defied certainty. One fact seems to be generally accepted, that the so-called aboriginals (Miao-tzŭ, etc.) of China speak a language akin to Chinese and belonging to the great Sino-Tibetan family of languages. We cannot therefore regard the Chinese as invaders of a wholly alien country. But, if we suppose the Chinese to have adopted the language of the people they conquered, we may accept the theory that proposes Turkestan as their home, and the accompanying suggestion that the archaic remains discovered at Anau reveal a prehistoric civilization that may have exercised an influence on the early ancestors of both Chinese and Sumerians. Such theories are at present somewhat nebulous, but one point of extreme importance is revealed in these traditions, and that is the consciousness of the perpetual ebb and flow of the roving Central Asian tribes, which bears such an influence on Chinese art. Through all the periods of Chinese history it is the surge and retreat of the Central Asian tribes that bring the influence of Western upheavals and the gradual infiltration of foreign elements. During the primitive periods it has often been suggested that a Pacific influence can be traced, but the whole trend of modern research tends to show that the Pacific culture is of relatively modern date, and any foreign infiltration in the early history of China, if any there be, comes from the Central Asian side. At all events from the consolidation of the Chinese Empire in 221 B.C. onwards it is Turkestan that stands at the gateway of Chinese art, and through that gateway enter the influences of foreign art centres to mix with Chinese indigenous ideas. For Chinese art is a great indigenous art capable of absorbing extraneous influences and moulding them to her own devices ; and the basis of this art is to be found in the historical and religious developments of the early civilization.

CONSIDERATIONS OF ANTIQUITY

Early Chinese art is a subject of the greatest difficulty. Direct evidence of great antiquity is found in very few instances indeed. Our knowledge is founded partly on literary evidence, partly on the ancient art-books,

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partly on deduction ; and such knowledge, though of cumulative importance, is apt to be inconclusive in its application to actual objects. We do know the types that were prevalent in early times and, now and again, there appears a particular object which for various reasons seems to satisfy the strictest canons of criticism and which we can ascribe to an early period. Again, evidence of excavation, if properly safeguarded, may assist a fairly definite ascription. But it is an extremely difficult matter, with traditional shapes and designs persisting throughout the ages, with periods of very definite revival such as the intense desire to recapture Chou art during the early years of the Western Han dynasty (201 B.C.—9 A.D.), and taking into consideration the enormous patience and skill of the Chinese copyist at all epochs, to be dogmatic on questions of ascription to the earliest periods. But we can from this very definite persistence of tradition gather a pretty clear idea of early forms of Art in China ; and in that art sculpture has always played a part. That we know from frequent literary references. In the *Shih-Ching* or *Book of the Odes*, the one piece of literature which is indubitably as early as the Chou dynasty, there is a passage of interest of which I came across a pleasant translation in a little French Chinoiserie book by “ M. l'Abbé Pluquet, ancien professeur,” printed in 1783¹ :—

“ *Entrez dans l'atelier du sculpteur, considérez son travail ; il coupe d'abord l'ivoire avec la scie, il le façonne ensuite avec le ciseau, & le polit avec le riflard. Voyez le lapidaire ; il taille d'abord la pierre avec le poinçon & le polit ensuite avec l'émeril ; . . .* ”

Such were the methods used by the sculptor in Chou times, but literature tells us very little actually about the sculpture, and for the most part we are compelled to fall back on what is often more a science of modelling than of sculpture to give us any indication of the art in its infancy in China.

THE EARLY CHINESE CIVILIZATION

We first find the Chinese living on the banks of the Yellow River, a simple agrarian population governed by their patriarchs, their hours of labour devoted to the fields, their hours of ease kept for the idle times of the winter. Their religion and daily life went hand in hand, the traditional rite of natural religion being the turning of the sod. The two divinities of such a religion are naturally the Earth, the mother of all nature, and the Sun, the father. The powers of these two deities were later invested in

¹ This passage refers more to the work of the craftsman and lapidary than to that of the sculptor. For this criticism I am indebted to my colleague A. D. Waley.

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the formulæ of the Yin and the Yang, those confusing terms which crop up in every kind of magic practice at later periods. The two great feasts of the year were the Spring and the Autumn, when the tribes met together for the sowing and the harvest. The Spring feast was devoted to sexual practices, when, as M. Marcel Granet so admirably puts it, the people "s'unissaient avec un sentiment profond de concorde et d'immenses espoirs de fécondité." The Earth-cult embraced all the members of the family as children of the divinity, and soon the family was regarded as divided into two parts, one dwelling in this world, the other dwelling in the dim lands of "the Yellow Sources." So very rapidly the worship of ancestors became established, a cult which has become so deeply embedded in the history of China that nothing can uproot it. It is with this early civilization that are associated the Chinese semi-mythical heroes, Fu-hsi, the inventor of writing, Yao and Shun, and, more important than all, Yü, the founder of the Hsia dynasty.

THE FIRST HISTORICAL PERIOD (2205-1122 B.C.)

The Hsia dynasty (2205-1766) and its successor the Shang dynasty (1766-1122) are almost as obscure historically as the Patriarchal period. But in an epoch that lasted almost a thousand years civilization must have expanded. The era is still a golden age of husbandry. "In the sixth month," says the great Yü's calendar, "the peaches are boiled for preserves." To Yü's reign, so much admired by Confucius, is traditionally ascribed the introduction of pottery, and it seems likely that during the reign of one or other of his successors bronze was first used in China. Possibly during the Hsia dynasty commenced that continuous traffic in jade, which is such a feature in later times of the commercial relations between China and the Western States. Chinese criticism regards the importation of jade from the West as of much later date.

From the site of the city of Yin, the ancient capital, have been recovered a number of small carvings in bone, which from the evidence of excavation and of the inscriptions on them can with safety be attributed at least to the Shang dynasty. Some of the animal forms reveal a stylized treatment already well advanced, some are more naturalistic;¹ many seem to occupy a position midway between the stylized and the naturalistic forms. An interesting pair of bronze official staffs,² also ascribed to this period, are

¹ Cf. Catalogue of an Exhibition of Chinese Art, Burlington Fine Arts Club, 1915, Plate 55.

² Ill., Omura Seigai, *A History of Chinese Sculpture*, 1921, (to be referred to as Omura throughout this book), Plate 2. A similar staff in jade is in the Freer Collection, Washington.

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decorated with *t'ao t'ieh* (a mythical monster) heads of distinctly humanistic form, entirely removed from the Gorgoneion type familiar at a later date. An interesting literary reference is to the jade pillow shaped like a tiger, presented to Chou Hsin, last ruler of the Yin dynasty, by envoys from the Tan-chi country about 1120 B.C.; this pillow was dug up in 265 A.D. (Wei dynasty) and the record of its finding was set down, but unfortunately no description has been preserved.

THE CHOU DYNASTY; THE FEUDAL SYSTEM (1122-255 B.C.)

With the Chou dynasty we reach firmer historical ground; and the Chou dynasty is important for a variety of reasons. Primarily it is the first era in which anything approaching a Chinese Empire is in existence. The State is still one among many, but the many owe allegiance to the one, and though the Dukes of Chou were not autocratic they exercised judicial and religious power over their feudal lords. It is the beginning of an empire, and an empire under the dominion of which there lived a philosopher, Confucius, whose teachings have contributed in a very large degree to the regularization of the Chinese civilization.

Originally a savage tribe living in what is now the province of Shensi, the Chou were colonized by Pu-ku, a descendant of Hou Chi, minister of agriculture under the legendary Emperor Yao, with a capital at Pin in Kansu. In the year 1326 the Governor of Pin seceded under the constant attacks of the Barbarians and took up his station at Chi in Shensi, which he renamed Chou. By the year 1150 it was the most important city in the Empire, and on the death of Chou Hsin, last ruler of the Yin dynasty, the power left the capital Yin, and Mu Wang ascended the throne at Chou. The history of the Chou dynasty is that of all Chinese dynasties; a period of struggle with Barbarians, a period of prosperity, a period of decay culminating in Barbarian supremacy. We have no indications as to the steps by which Chou art progressed, though it must have developed enormously in the passing of centuries. Bronze and jade provide us with the few relics we have left. It is the great age of pattern, but, though bronze-work probably reached its zenith during this era, few pieces have survived, and only those which satisfy the most rigorous canons of form and design can be ascribed to this epoch.

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THE CHANGE OF RELIGION UNDER THE FEUDAL SYSTEM

With the naturalistic tendencies towards which the early religion of China veered so strongly, it was obvious that local cults must spring up. Everywhere the gods of the mountains, the spirits of the valley, the wind, the river, were worshipped, and with these cults there doubtless grew up a considerable amount of mythological and heroic tradition. The fact that the Taoist canons later adopted a great many of these local divinities, in addition to their own deities, renders a separation of the old and the later myths an impossibility. But references can be found to be corporeal representation of these deities in Chinese poems.

The old naturalistic gods of the state of Ch'u were well known, and at Feng-hui the Earth was worshipped in the form of a woman in Han times. What these early statues were like it is difficult to say, but in all probability a somewhat rough form of body was all that would be attempted. Occasionally the village craftsman may have exercised more cunning than usual, but it is unlikely that these provincial deities attained much grandeur. As the feudal system progressed these local cults tended to be suppressed, and the whole religious system centred on the worship of Heaven. The worship of Heaven was consecrated to the Emperor, in whose person as the son of Heaven was invested the principle of Virtue. It is on this principle that hangs the whole system of the early Chinese rites. The virtue of the heavens is indisputable ; therefore the virtue of the Emperor may equally be relied upon. But in this Heaven-worship only symbolic images were used. It is possible that Hou Chi, the Harvest God, was worshipped in corporeal form.

CONFUCIUS

In the year 551 B.C. there was born, in a little village in Shantung, Confucius. He passed the early part of his life visiting the various courts of China and endeavouring to convert them to his beliefs, but it was not till he settled in the Kingdom of Wei that he was enabled to perfect his system and institute it ; this he accomplished in 495 B.C. Humanity is the keynote to Confucius' beliefs ; the duty of man towards his neighbour, his city, his country, are the principles stressed by the sage. Confucius did not institute a religion, he formed a code. This code is based to a certain extent on the early Chinese rites, the ceremonials of which were prescribed

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and legalized for the first time in the Chou dynasty. And it is these prescribed ceremonials that form the basis of all the Chinese love of "antique tradition," so important in the history of their art. Ever since the remote ages the rites for family and tribal gatherings had been formulating themselves. Founded on the devotion of the people for their rulers, upon the respect of the young for their elders, the Chinese state has built up for itself that tower of precedent and tradition which has weathered the storms of history to the present day. In the same manner the forms of the ritual vessels have developed, and the "antique tradition" has handed them on from generation to generation.

It is this ceremonial observance that underlies Confucius' great philosophy, a philosophy as sound and practical as it is remote from the supernatural. For Confucius' influence was directed to everyday problems, on the principle that man must set his earthly house in order or else he can have no time for considering the problems of life and death. By his own personal life and sayings the sage turned men's thoughts to a sober and rational view of these mysteries, which is unusual, when one considers the age in which he lived; for Confucius was an agnostic. "When life on earth is so difficult, how can we understand aught of the supernatural?" was one of his sayings. At a time when morals and customs had lapsed into freedom and licence Confucius inculcated a severe and rigid doctrine, the practical application and development of which was to form the background of a system of government that has lasted 2500 years.

LAO-TZŪ

Lao-tzŭ was born in c. 570 B.C. and passed a mysterious life, partly in the South in the State of Ch'u, partly in wanderings¹ in Central Asia. The doctrine that he preached is directly controversial to that of Confucius, being a mystic philosophy of Nature. "Tao" is the primordial power from which all things in nature have their being; this power later was identified as a divinity in T'ien tsun, the Lord of Heaven. Lao-tzŭ's mystic philosophy rapidly degenerated into a widespread code of magical practices and superstitions, and it was in this interpretation of its tenets that its great popularity lay. In the South, where Taoism has always been held in especial favour, the more luxurious climate and the beautiful scenery seem to have tended towards a riper civilization, a more artistic mode of life than in the cold and barbarous North; and here seems to have developed a school of naturalistic animal sculpture from quite early

¹ These wanderings, however, can scarcely be regarded as historical.

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times, such as is to be seen on the great bronze drums (*cf.* the Sumitomo drum, 1921 Catalogue, Fig. 130) which are always associated with the South. It is possibly to the symbolic interpretation of Taoism that some of the development of early sculpture is to be owed; for under the Confucian régime individual invention had to conform to the traditions of ceremony and the outlet of imagination was limited. But it is under the ægis of Confucianism that the magnificence of the early animal representation grew to its height; and though the convention of fixed customs controlled the inspiration, the primitive force of the designer still found the outlet his skill demanded. Taoism and Confucianism unite in one thing, in upholding the great domestic cult, the worship of Ancestors.

EARLY FUNERARY ART

From the earliest times the Chinese have been accustomed to place in their graves objects of beauty and rarity to help the dead on his new journey of life. It is the natural expression of savage races in their desire to assist the dead that fosters these customs. It is not till Chou times that this custom of interring valuables was entirely given up and substitutes of base material used instead. These substitutes, known as *ming-ch'i*, were made in great quantities, and it is in this connection that human figures in straw and clay were first used. The domestic objects were always made incomplete, as it was thought inhuman to regard the dead as wholly dead and equally impossible to regard them as entirely alive. Confucius said, "Those who make *ming-ch'i* understand how to mourn. Every object is supplied but none is usable."¹ He also disapproved of the use of wooden and clay figures with jointed limbs (*yung*), some of which have survived, as he considered them too human and the ceremony of their burial too much like immolation. For it must be remembered that till quite late in Chou times people and animals were buried alive in the tombs of important people. Wu, prince of Ch'in, who died in 677 B.C., had sixty-six people buried with him.

Confucius disapproved of this immolation, and it was perhaps as the result of his intervention that the custom of making pottery images became common, and we find that in the case of important personages, in whose tombs the rare animals they had possessed in life would have been walled up, stone figures of these beasts were placed on or in front of the tomb, while their faithful servants, who in former days would have immolated themselves,

¹ Li Chi. Couvreur's translation, p. 208.

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now appeared in effigy instead. So gradually the avenues of men and beasts so common in later times became customary. "The tomb" of Ling, prince of Ch'in (c. 610 B.C.), was "gorgeous and imposing. Gibbons, hounds and torch-bearers in stone were placed at the four corners, and besides these were over forty statues of men and women at the court."¹ "Chung shan-fu was a subject of Prince Hsüan of the Chou dynasty (d. 782 B.C.). His tomb was in Shantung. To the west of it was an ancestral hall. During the Wei Tartar dynasty broken figures of rams and tigers were visible."² A later belief with regard to stone animals seems to have been that they were intended to frighten away the evil spirits, who feed on the flesh of the dead.³

It is a generally accepted fact that the ancestral tablet is the lineal descendant of an actual image. Two of supposed Han date are reproduced in the *Chin Shih So*, and the Viceroy Tuan Fang is said to have had several in his collection. It is possible that these images are referred to by Sung Yü, the Ch'u poet, in his *Summons to the Soul* :—

"Your image is set up in your house ;
All is clean, roomy and quiet."

Alternatively the people of Ch'u buried their dead in stone coffins on which the figure of the deceased was carved, and it may be to this that the poet refers. A curious instance of image-worship is recorded in that the King of Yüeh, on the death of his favourite minister Fan Li,⁴ set up a statue of him, which was regarded as that of a god.

The *ming ch'i* of the Chou period, of which a few have been excavated, are of the rudest description ; rough clay models, unskilfully modelled and badly fired. It is in the smaller objects and in the decorative portions of such bronzes as conform to historic type that alone we can judge the primitive style ; and it must be stated at once that our knowledge of figure sculpture in these early periods is negligible. It is with animal forms solely that we can deal.

CHARACTERISTICS OF EARLY ANIMAL REPRESENTATION

The style of decoration prevalent in the bronze and jade work of early China seems to be connected with that prevalent among the barbarian

¹ De Groot. *Religious System of China*, Vol. II, 1894, p. 811, translating from the *Miscellanies of the Western Capital*.

² Chavannes, *Mémoires historiques*, I, 277.

³ Yu Yang Tsa Tsu (9th century).

⁴ *Sung Shu* 17.

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tribes of S. Asia. Broadly speaking, animal motives form the main theme of this decoration, and it is a common feature in both arts for the animal forms, which have progressed from naturalistic to stylized types, to be reduced to a minimum and for masks to form the central theme.

Rostovtzev points out the resemblance between the complex animals, the purely symbolical beasts, that are to be found in both Chinese and Scythian art of an early date, and the similar forms in existence in Assyrian art. He suggests that the art of the Sumerian age may be paralleled in the remote artistic activity of China, and deduces a common origin for both centres in some forgotten Central Asian civilization. Possibly that of Anau, mentioned above, may supply the link. To me it seems probable that these forms developed separately in the two countries, and that their close connection may be the result of coincidence rather than of any international influence. For commercial activity was practically non-existent even in Chou times—the jade-industry seems to have been confined to the home market—and it is not till the Han dynasty (201 B.C.–220 A.D.) that it assumes sufficient importance to warrant the assessment of any particular foreign influx.

In early Chinese art design formed a combination of two styles, the animal and the geometric, and the animal motives occur in two forms, the naturalistic and the stylized. The stylized form is the most common; for early Chinese art is characterized by its superb sense of pattern, and to meet the exigencies of this pattern the drawing is often reduced to a minimum, nature has to conform to design. The naturalistic form may have preceded the stylized, as it did at Babylon; but there is very little evidence to support a definitive statement.¹ At all events it can be assumed that both existed in early times. A magnificent example of the naturalistic style is to be seen in a bronze from the Eumorfopoulos Collection (Plate 1). The rams' heads, modelled in the round, lack any sign of tentative experiment; bold and true they stand out from the bronze, satisfying in their directness and simplicity. Nothing could pay greater tribute to the early modellers than the archaic perfection of their plastic realization. The shape of the bronze is notably strong, and the subdued simplicity of the geometric design, here a plain scale pattern, tends to concentrate the eye on the achievement of the rams' heads. A theory has been expressed to

¹ Even the bone animals of the Shang dynasty have already advanced far along the path from primitive inspiration. It is not certain that we possess any really primitive Chinese work of art. A tortoise in the Carmichael Collection seems to me to be possibly a very early Chinese carving in the naturalistic style, but I should hesitate to make a definitive statement.

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me that this bronze is an archaistic example of the Han period. This theory I cannot accept. There seems to me nothing in the feeling or design to warrant a late or archaistic attribution ; the design is Chou, and the force of archaic art is present in the execution. The bronze is one of the few pieces which I unhesitatingly place in the pre-Han era. The stylized form is represented by a piece of carving, which, if it is of Chou date and it may tentatively be ascribed to that era, is possibly unique in that here we have a piece of stonework of the period (Plate 2, Fig. 1). Carved in marble, its purpose is somewhat difficult to define. It is unlikely to be architectural as it is carved on all sides and underneath. Possibly it supported a pillow, possibly it was an animal carved for a tomb. Whatever its object, its interest is great. Here is translated into the round the style so prevalent in the animal-mask decoration of bronze-work. The tiger's head is flattened to the ground, his claws dug into the earth ; his ears tucked back, his gleaming teeth, express the embodiment of ferocity. His lines are treated in the true angular manner of stylized art ; the ears are triangular, the paws geometric curves, the whole form compressed into a decorative design. If we accept the possibility of a Chou date, here is evidence of the employment of stylized art in sculpture in the round.

Further evidence may be instanced in the small jade figures¹ of courtiers of somewhat indeterminate date, the type of which probably goes back to early times. Here stylization reaches its most complete form. The human body is reduced to a system of triangles ; a few strokes suffice to give the outline of the body, another few the head. The result is as far removed from nature as possible, but in their complete control of design these little statuettes attain by the easiest methods the idea stylization strives after, a momentary impression of a human being, the fleeting vision of an old man, vignettised for us by the simplest means and by that very simplicity entirely effective.

THE GEOMETRIC STYLE

The geometric decoration on the early bronzes is only of secondary importance. But the forms it takes, the complicated designs into which it is bent, open out a tempting side-issue in Chinese archæology. Many have remarked on the similarities between the pattern forms in China and ancient America. The theory of the distribution of these distorted forms

¹ Cf. Pope-Hennessy : *Early Chinese Jades*, 1923, Plate 62.

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has led to no definite conclusion, because no ethnographical evidence is forthcoming at present to prove from which side of the Pacific the forms originated. The enormous advance in recent years in the study of the Mayan language leads one to conclude that the American civilization is younger than the Chinese. In this case possibly Chinese forms spread southwards, or the similarity may be a case of individual development of racially similar aboriginals; for modern theories tend to establish that America and Asia were originally one continent. I have chosen to illustrate two portions of designs from bronzes of reputed Chou date in the great Sumitomo Collection at Osaka. The first of these, a portion of a great drum (Plate 2, Fig. 2), carried one's mind at once to the reliefs at Piedras Negras;¹ the pattern is almost identical, the mask startling in the similarity of feature, the wide open mouth, the staring eye, the ovoid head. The other detail (Plate 2, Fig. 3), a portion of a strange vessel representing a man suckled by a tiger, opens great possibility of conjecture; the head, which one concludes represents a typical inhabitant of China in Chou times, offers a startling resemblance to many of the heads on ancient American pottery. The subject is of far too divergent an issue to be discussed here, but is of such absorbant interest that its introduction requires no apology.

¹ Roger Fry, *Vision and Design*, 1920, frontispiece.

CHAPTER II

FROM THE CH'IN DYNASTY TO THE FALL OF THE HAN DYNASTY (A.D. 220)

THE FIRST CHINESE EMPIRE; THE CH'IN DYNASTY
(221-210 B.C.)¹

The removal of the capital from Shensi to Lo yang in Honan for fear of barbarian invasion exposed the Chou kingdom to internal dissension. The vassal lords were quick to realize that this migration was a confession of weakness; two states emerged from the level of subordinate principalities, the Ch'in in the North, the Ch'u in the South. Finally Wang-ching, prince of Ch'in, subdued his rival and founded the Ch'in dynasty with capital at Hsien-yang near Sian-fu in Shensi. The new Emperor was in every sense an emperor. A military despot, he welded the principalities into a consolidated empire and ruled them with an iron and savage discipline. He left China a great nation, and he built the Great Wall. This colossal monument to the memory of the first Cæsar of the East was erected to establish a guard against the Hsiung-nu, a Tartar horde that was a source of perpetual embarrassment to a peaceful existence. Shih Huang-ti, for that was the title he assumed, hated the feudal system, which he had shaken off, and to mark his unbounded appreciation of his own personal achievements he ordered all records of previous dynasties to be burnt. But the system of Confucius was too deeply imbedded to be destroyed by this ruthless edict, and loving disciples preserved, either in secret hiding-places or in the store-rooms of their brains, the sacred precepts.

Like so many famous militarists Shih Huang-ti was passionately devoted to architecture. Everything that appealed to him in the states he conquered he had reproduced in his capital. He built seven hundred palaces to act as hostels for himself and his staff, when he travelled through the land, and at one period he journeyed by sea from Chekiang to Chefoo and wherever he landed set up monuments in stone commemorating the event. So far as is at present known none of these has been identified as existing. It seems possible, however, that there may exist in Szechuan a stone monument of this period, but it is not recorded anywhere. Li Ping, Governor of Szechuan, seeing that the flooded river at Ch'ien-shan was causing great havoc among the huts and crops of the poor people, instructed

¹ The Ch'in kingdom had been powerful from some 70 years before; these are the dates when it controlled the whole Chinese world.

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his sons to set up three stone men and five buffaloes (*hsi*) to dam the river and curb the power of the water-demons. They are alluded to in one of the poems of Tu fu, the T'ang poet :—

*Do you not see
That in Ch'in times the Governor of Szechuan
Carved stone and set up three hsi-bulls?
From old times men have practised river-exorcism,
Yet heaven sends the rain-water flowing for ever to the East.*

The *General Topography of Szechuan* (Ch. 5 and 6) states that one of these stone bulls is set up in Stone Bull Temple Street, in front of the Buddha Hall of the Sheng-shou temple at Ch'eng-tu, capital of Szechuan; another is said to be in the middle of the river Min at Kuan-hsien.

Possibly the most famous of the monuments set up by Shih Huang-ti was the set of statues made on the occasion of the appearance of twelve giants at Lin-t'ao in Szechuan in 221 B.C. These monsters were said to be 50 ft. high and clothed in barbarian garments. It was because of their appearance that the Emperor collected all the weapons and bronzes throughout the kingdom and melted them into twelve colossal statues of the giants and bell-frames in the shape of monsters with stags' heads and dragons' bodies. During the Western Han dynasty these were removed to the Ch'ang Lo Palace; frequent references are found to them in Han literature. In 192 A.D., when the usurper Tung Cho melted all the metal-work in the kingdom to make coins, ten of the statues were destroyed, but the remaining two he set up inside the Ch'ing ming gate at Ch'ang-an. In 237 A.D. the Emperor Ming-ti tried to remove them to Lo-yang, but they stuck near Pa-ling and no one could shift them. In 384 A.D. the Emperor Fu ch'ien tried to remove them again, but was unable to do so; so he melted one and coined the metal. The other was seized by the local people and pushed into the Yellow River. These statues with their strange, fictitious inspiration were obviously totally untypical of Chinese art, and one of my colleagues has made the illuminating suggestion that they may have been some echo of Hellenistic or Iranian colossi, of which rumour may have reached Shih Huang-ti, who immediately desired to rival them. It is possible that the art of the Ch'in dynasty exercised a great influence on that of the succeeding dynasties. It is obvious that there must have been some force at work to change the style of Chinese art so visibly. The beauty of Ch'in jades and bronzes was highly praised

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by Sung connoisseurs, but the state of our knowledge does not warrant anything more than a conjectural statement at present. A distinctive series of animals of extreme natural grace has been assigned to this period ; partly from the evidence of objects found with them, partly, I think, because they are so different from other Chinese things, and so it is best to ascribe them to a period of which we know nothing. They are all of silver-plated metal, all have rectangular stands of, for Chinese art, unusual form, and are remarkable for their natural grace. The finest examples are a horse, now loaned to the Metropolitan Museum, New York, a cow in the Eumorfopoulos Collection, and a rabbit recently to be seen in Paris. I do not think we have at present any evidence by which to date this group. They may belong to the Ch'in dynasty ; if so, animal representation receded later.¹

The Ch'in dynasty died with its founder and the Hsiung-nu once more ravaged the country till the appearance of Liu Pang, a remarkable combination of diplomat and general, who once more united the Empire and founded the Han dynasty.

THE WESTERN HAN DYNASTY (B.C. 201-9 A.D.)

China under the Han dynasty was a progressive country, and though the first emperors strove hard to revive Chou culture—they did in fact re-establish the feudal system—the expansion of the Empire blocked their aims. The great conquests of foreign countries and the perpetual contact with new influences brought a wealth of fresh ideals, and in place of the barbaric but indigenous culture of Chou times a full-blooded and cosmopolitan civilization is substituted. The Emperor Wu ti (140-87 B.C.) was a great soldier. Having subdued the South and the East he turned his thoughts towards Central Asia, where the Hsiung-nu were supreme, having driven out the Yüeh-chih, with whom may perhaps be associated the legendary Queen of the West, to visit whom the Chou Emperor Mu Wang journeyed westward. With this end in view Wu ti sent his envoy Chang ch'ien to spy out the land. Chang ch'ien suffered many adventures and eventually returned after fourteen years' absence, having concluded an alliance with the Yüeh-chih. It is remarkable that Chang ch'ien in his history of his travels does not mention Buddhism ; so we may reasonably conclude that Buddhism had not penetrated to

¹ Since writing this M. Wanneck's remarkable find of Ch'in bronzes has reached Europe. On some of these are small figures of animals, modelled in the round, of delicate naturalistic forms comparable to those here mentioned.

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Central Asia by 130 B.C. Wu Ti decided to prosecute his campaign, which achieved a complete success under the guidance of the young general Ho K'iu-ping who died in the hour of victory and was buried in a superb mausoleum in the Wei Valley (see Plate 7). The most important feature of this period is the contact effected with the Yüeh-chih, who later were responsible probably both for the introduction of Buddhism and, through their ancestry and traditions, of Hellenistic influences.

The civil policy of the western Han emperors was tyrannous.

Wu ti was a Socialist and an anti-noble. He and his successors replaced officials of the old families by men chosen from the people ; insubordination they suppressed by a rigorous system of terrorization. In 9 A.D. the discontent came to a head, and in the interregnum that followed the foreign Empire was lost.

THE EASTERN HAN DYNASTY (A.D. 25-220 A.D.)

Liu Hsiu reformed the kingdom and in ten years had united the Chinese states, but it was not till 94 A.D. that the general Pan chao succeeded in regaining the Central Asian countries. Truth to tell, though not adverse to the protection of the Chinese armies, these states were not at all willing to accept the Chinese civilization which their conquerors forced down their throats. These differences resulted in perpetual friction, but the constant contact with Central Asian ideas introduced Greek, Iranian, Scythian, Mesopotamian ideas to China, and these influences are very visible in Han art. During the 2nd century A.D. the country fell into a state of extreme decadence, which culminated in a wild peasant revolt organized by Taoists. The military suppressed the revolt, only to seize the power themselves, and under a succession of dictators the Han Empire came to an end.

The essential difference between Han and Chou art lies in the change that has passed over the political situation. If Chou art bears any trace of foreign influences, which is doubtful, these are due to inborn racial connections ; on the contrary, the foreign influences in Han art are the direct result of territorial expansion and commercial activity. The Han dynasty is regarded as the great historical dynasty and the title of Son of Han is a term of great respect. The Han period is the first epoch in which China was regarded as the paramount state in Asia, and this alone would have sufficed to denote a wide extension of the sphere of her art.

STUDY OF CHINESE SCULPTURE

HAN SCULPTURE

(I) THE BAS-RELIEFS OF THE FUNERARY ART

The Han dynasty is the first dynasty of which we possess a considerable quantity of relics in stone ; and of these relics the most characteristic and original are contained in the series of bas-reliefs found in tombs of the period. The funerary art of the Han dynasty has left us a group of pictorial reliefs, which, though they vary considerably both in quality and execution, must at a mere casual inspection convince one that here is a finished and skilled form of art and not, as might be expected, an art in a rudimentary or even a transitional stage. But it strikes one nevertheless as a conventional, indeed, almost a stereotyped production. The main group of these reliefs is to be found in the Wu Liang cemetery in Shantung and consists of two series, one bearing an inscription recording a visit to that tomb in 129 A.D., the second recording the carving from 147-149 A.D.

There are five sections into which Han funerary art may be conveniently divided :—

- (a) Mortuary chambers.
- (b) Stone vaults sheltering coffins.
- (c) Sarcophagi.
- (d) Pillars in front of tombs.
- (e) Statues erected on or in front of tombs.

Of these types (a), (b), and (c) are concerned with bas-relief, (d) in a lesser proportion, and of these (b) is by far the most important. These vaults are built of stones cut to the form required and decorated with mythical and historical scenes in relief. It is a generally accepted fact that these reliefs were based on paintings, and it seems clear that many of these paintings existed in the form of frescoes. Even as early as Chou times the palaces were decorated with frescoes, for when Confucius came to the Chou Court he saw there a wall decorated with figures of Good and Evil, and another with a scene of a Court of Justice.¹ Bushell referred the passage to sculpture, but a fresco is much more probable. The palaces of the Han period were famous and, though most of them were destroyed in the inter-Han rebellion, literary references provide us with descriptions. The Ling-Kuang palace is described in a poem by Wang yen-shou, written in 140 B.C. The details of the frescoes follow almost line for line the

¹ *Kia Yu* (Ch. 3).

CH'IN DYNASTY TO FALL OF HAN DYNASTY

scenes on the Wu reliefs, and when we bear in mind that the site of this palace was about 16 miles away from the Wu cemetery, the connection between reliefs and painting seems definitive. The details of architecture in the poem¹ are interesting :—

*" On the curved mouldings, on the square panels, lotuses stand upright ;
All breathe elegance and beauty. The buds are bursting into flower,
The green poppies with broken heads droop the white jewels of their flowers.
Birds in flight and beasts take on the form of the wood.
A tiger is bounding to catch its prey ; he is carved to the life,
The hairs on his back bristle."*

This form of fresco seems to have been prevalent in other parts of China. Ch'u Yüan, when resting among the ancient tombs of Ch'u, saw there depicted the same sort of scenes. It is my personal opinion that the form of relief based on fresco may have been used as early as the Chou period, and that excavations in the imperial Chou tombs might quite easily reveal examples of a similar though more primitive character.

These reliefs are to be found in three variant forms :—

- (a) In which the outlines of figures, etc., are incised on a plain ground. Here the outlines are drawn on the stone and the designs cut with broad slanting strokes of the chisel, so that the actual line is heightened by a deep bevelling, which is graded from the inner surface up to the defining edge of the design. This is the simplest type, and from the fact that the earlier series of the Wu Liang reliefs is executed in this manner it has been concluded that this is a more primitive type. There is no convincing evidence for this, and in my opinion this form was possibly used for the less conspicuous portions of the tomb, or in the case of poorer persons, who could not afford the more expensive processes.
- (b) In which the shape of the figures is cut away leaving a smooth surface, the raised background being roughened to afford contrast, or vice versa, the background is cut away and roughened leaving the smooth figures in relief. This type is the commonest and is employed in the main Wu series. I think it possible that in this second case the roughened backgrounds may have been filled in with gesso, which would throw the design into greater prominence. This method may also have been used in the Wei Tartar and T'ang bas-reliefs

¹ Tr. from Chavannes. The greater part of this poem is translated by A. Waley in *The Temple* (1923), p. 95.

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where traces of the gesso seem occasionally visible. But in these cases the designs are so much more diffuse that the gesso filling is more necessary, and it may well have been that this idea was a later development.

- (c) In which the whole design is carved in low relief raised from $\frac{1}{4}$ to an inch from the surface and all is roughened. This type was often employed in outdoor work, such as the stones of which the pillars in front of tombs are composed. This form has been thought to be the most advanced and the latest in date, but I can see no evidence to support this conjecture.

Types (b) and (c) are illustrated by two reliefs (Plate 3), the first decorated with a typical scene of chariots and horsemen, admirable in the vitality of movement, the second representing the reception of the Emperor Mu Wang by the mythical Queen of the West.¹

The poorer people, as a rule, were content with either a coffin or a vault ; it was only the rich who could afford the complete series with pillars and animals in addition. We read on the pillars in front of the Wu tombs that the sculptor Li-ti mao, surnamed Meng-fu, made the pillars at a cost of 150,000 pieces of money, and that Sui-tsung carved the lions for 40,000. Devotion was a costly affair for the heir in those days, but then there were no death-duties. Even so the prodigality of funeral rites in Han times was a proverb, and in 278 A.D. Wu, Emperor of Ch'in, was forced to forbid anyone below the rank of magnate to cause animals to be set up before his tomb.

There is a simplicity about the Han reliefs that is very attractive. Despite obvious crudities—their portrayal of sentiment is infantile—much of the drawing is irreproachable ; the great design of the bridge-fight in the Wu series is masterly.² But certain conventionalities strike one. The heads of the figures are represented at the same level, though rank is differentiated ; the servant is smaller than his master. Little tricks of technique, the labels, the traditional rendering of scenes, all point to the ready-made model. The pelican in her piety³ must have been the watchword of the Han workshops. One is forced to the conclusion that the reliefs are the

¹ The whole question of these reliefs has been exhaustively discussed in Chavannes' *La Sculpture sur pierre en Chine dans les temps des deux Han*, 1893, and by Sekino, *Kokka*, Nos. 225-33.

² Ill. Chavannes, *La Sculpture sur pierre en Chine*, Plate 13.

³ For this motto of the English sculptor Bacon, see Beresford Chancellor's *Lives of the British Sculptors*, 1911, p. 205.

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output of artisans working on fixed designs; one wonders whether they did not even have factories for mass production, and one realizes that, though primitive in execution, it is a decadent rather than an archaic form of art.

The type of figure-representation bears out that of the surviving pieces of sculpture in the round. With this in view the theory must be postulated that as far as can be gathered from our knowledge at present pre-Buddhist figure-sculpture in the round is concerned in the main with the silhouette, that body and dress are treated as one entity, and that any idea of drapery is rudimentary in the extreme. The Han sculptor seems to have concentrated his skill on a graceful outline with which he combined, when required, a fair knowledge of modelling in the exposed portion of the figure such as the face.

HAN SCULPTURE

(2) FIGURE SCULPTURE IN THE ROUND

The relics left are concerned mainly with funerary art and comprise a few sculptural groups, much damaged, on the pillars in front of tombs in Szechuan, which are all either dated in the Han dynasty or from their similarity may be safely ascribed to the era, a few examples of figures before tombs, such as the dilapidated statue at Chu fu in Shantung (dated 170 A.D.), and two more perfect at T'eng feng in Honan (Plate 4), and some rough pottery tomb figures, to which group I propose to add a finer type, which is generally ascribed to the Wei Tartar dynasty (Plate 4, Fig. 1). This type seems to me in style and feeling to owe its origin to Han rather than to Wei Tartar art. A number were found some years ago¹ in tombs, which from the type of bronze vessel found at the same time were more likely to be dated in the Han dynasty than later, and though many of these figures may be dated in the Wei Tartar period, the original model is concerned with Han formulæ, and it is with that period that I think it should be associated. There is a tendency to describe anything likely to be earlier than T'ang as Wei. A jade figure of this type in the Freer Collection at Washington shows parallels of cutting with the figure of a courtier in the Raphael Collection mentioned below, and though rougher and less perfectly executed is of importance as showing that figurines of this form were not confined to terra-cotta examples.² The figure here

¹ *Kokka*, No. 241.

² Though these figures were cast in moulds, I think it is possible that the faces were sometimes finished by hand.

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represented wears the Han court dress and has the hair dressed in the Han manner (cf. the figures on Plate 3, Fig. 2); the graceful outlines, the considerable strength of modelling in the face, and the very slight indications of drapery are typical of Han art, as represented in the reliefs.

The two figures from the tomb of T'ai-chi (Plate 4, Figs. 2 and 3) admirably display the fact that in the Han period, and consequently probably in all periods prior to that, the statues erected at tombs were of the crudest description, rough-hewn blocks of stone with coarse features and slight indications of drapery. The figures rest their hands upon swords, as do so many of the later figures, and are chiefly remarkable for once more displaying the Han type of mass entity. They can be safely dated by the type of relief on the pillars by the tomb.¹

That the form of mass entity was used in figures of greater refinement can be seen in a jade statuette of a courtier in the Raphael Collection² and from the slender evidence of such statuettes as these it does seem likely that no conscientious attempt at the built-up fold was attempted in the Han dynasty, but that China owes to the introduction of Buddhism and consequently to a Hellenistic influence the technique of the fold.

The sculptural groups on pillars give us an admirable idea of the extent of the powers of modelling of which the Han sculptors were capable. The supporting corner figures (Plate 5) display considerable sense of strength, the crouching bodies bowed beneath the weight they support. In contrast the group on the capital is all life and activity; the Rider with joyous expression urging his stag along is rendered with great verve. But the modelling is only superficial, and it cannot be claimed that the treatment of the human body has reached at all an advanced stage. It is possible that these sculptured pillars in Szechuan do not represent an entirely Chinese form of the art. Their appearance is, at any rate, distinctly hybrid, but it is difficult to say what influence exactly may be traced in their forms, possibly once more the Mesopotamian influence owed to contact with the Yüeh-chih. On a relief in the Boston Museum of Fine Arts is represented the story of Ting Lang, who, when his mother died, made a statue of her and treated her as he would have done if alive. The statue is a seated figure, the dress treated by plain incised lines, and this technique is corroborated by a figure on a pillar in Szechuan (Plate 6) where a similar treatment is observed. Here the folds of the dress are

¹ Ill. Chavannes, *Mission archéologique*, etc., 1909, Vol. I, Plates 1-5. (To be referred to as Chavannes, M. A., etc., throughout this book.)

² Catalogue, Exhibition of Chinese Art, Burlington Fine Arts Club, 1915, Plate 20.

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represented by a series of fine incised lines, which only inadequately convey the sense of movement, which the built-up fold would give. It is the primitive attempt of the sculptor, to whom the human figure was the least familiar of his subjects. To sum up then, it seems probable though not certain, because we do not perhaps possess any relic of the finest figure-sculpture in the round, that the general method in vogue was to treat the body and dress as one entity, the artist laying his greatest emphasis on the outline of the figure and allowing himself at the most a series of incised lines to indicate the folds of the dress.

HAN ARCHITECTURE

The treatment of pillars in front of tombs, the decorative groups on which have been mentioned above, brings up the whole question of Han architecture, in connection with which a number of interesting descriptions have been left us. It is from Han architecture that Japanese and Chinese temples derive much of their design, and in many of the Han palaces decorative sculpture played a large part. The Ling kuang palace has already been mentioned. The Palace of the Copper Cocks was one of the most famous; perhaps there is an echo of its most distinguishing feature in the wooden birds on the baldachin of the Horyuji temple. The Emperor Wu Ti,¹ in 120 B.C., contemplating a campaign against the southern state of Kun-ming (now Yunnan), constructed a lake, afterwards known as the Kun-ming Lake, in order to practise sea-fighting. By or in the lake was a stone carp, 30 ft. in length, which was supposed to roar and move its gills and tail when bad weather was coming. At each side of the lake were figures of the Herdboy and the Weaving Lady, the stars, which are separated by the Milky Way.² From a literary reference by Tu Fu we know that they were still in existence in the 8th century. In 116 B.C., or according to other accounts in 109 B.C., the T'ung t'ien (communication with Heaven) terrace was added to the Kan-ch'üan Palace. It was 200 ft. high and the beams were made of fragrant po wood, which scented the breeze for two miles around. On the terrace were bronze pillars 300 ft. high with giant *hsien* on top holding in their palms the huge bronze dishes called the Dew-gatherers, which were visible forty miles from Ch'ang-an. The joists and arbels and the terrace were carved with dragons and phoenixes. The Chinese Wei emperor broke them in 237 A.D. when trying to transfer them to Lo-yang. Another famous object at

¹ Hsi Ching Tsa Chi, 1.

² The myth is one of the most popular fairy stories of China.

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Ch'ang-an was the Flying Gryphon—a monster with stag's body, bird's head, horns, and a serpent's tail, spotted like a leopard—which crowned the Cassia-tree pavilion. It was removed to Lo-yang and melted down like so many other works of art, when Tung Cho replenished the mint. Innumerable other references are found to bronze dragons, horses, etc., and it is obvious that in Han times bronze casting reached a height of perfection it never attained again.

HAN SCULPTURE

(3) THE PILLARS IN FRONT OF TOMBS

These pillars represent an entirely unique type of Chinese art and the rectilinear form of the Han pillars, of which about twenty are known, is architecturally quite different from that of the later types, which are curvilinear. The Han pillars vary from a simple type, such as those of Teng-feng in Honan, to the complex type of P'ing Yang at Mien-chou in Szechuan. The pillars consist of a main shaft with a smaller block counter-buttressed to it; this smaller block has often been lost. They are built from dressed blocks of stone, which are often carved in bas-relief, the raised type (3) being that generally used, though occasionally type (2) is found. The simplest form consists of a plain shaft crowned with a sloping roof of stone pantiles, the smaller block, if in existence, buttressed to the side; the most complex type is supplemented by entablatures, brackets, sculptural panels, and machicolations (cf. Plate 6). The majority of these pillars have been found in Szechuan¹, but there is no reason to conclude from that that this was the district in which they were most popular.

HAN SCULPTURE

(4) ANIMAL SCULPTURE

By far the greatest number of the relics of Han sculpture represent animal subjects. That the types into which I shall later group the animal forms are to be dated in the Han period, or are at any rate to be classified as Han in inspiration, is borne out by the evidence of pottery and of bas-relief. The evidence on the excavation of bronze ornaments has, as a rule, not been preserved, nor has the evidence on jade; but all these types of animals occur either on the ornamented bands of the green-glazed Han pottery, on the Han funerary reliefs or on the carved slabs of the pillars in front of the Han tombs. All these three arts are incontestably of the Han period by reason either of dating or of evidence built on trustworthy

¹ It is to the Mission Segalen that we owe our knowledge of Han sculpture in Szechuan.

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sources of excavation. From the material of these three arts it is possible to date many animal forms in bronze and jade and entirely neglect any information as to their provenance. Under the Western Han emperors it is a resuscitation of Chou art that was most advocated ; consequently we should expect archaism to be the main feature of the style ; it is not possible, however, to mark a difference at all definitely between the styles of the two periods. But the strange animation, the subdued strength, which underlies so many of the Han animal forms, is the result, I maintain, of the influx of Central Asian ideas, which cannot have reached their zenith till some time after Wu ti's conquests, that is to say, near the close of the Western Han dynasty, and the dating of many of the characteristic pieces of this type is more plausible in the Eastern Han dynasty.

Of the Western Han dynasty only one monument remains, a group at the tomb of the General Ho K'iu ping¹ (119 B.C.). A few paces from the tumulus to the south stands the remaining group (Plate 7)—there seem to have originally been two other similar ones to north and west—and beside it a stele of the Ch'ien lung period bearing the inscription, " Tomb of Ho k'iu ping, who bore in Han times the title of Chief of gallant warriors *ta ssü ma*, marquis of Kuan Chün." The group represents a horse trampling to the ground a barbarian warrior, who sprawls beneath, a foreign type with huge head and bulging eyes. This is apparently symbolical, if taken as it stands, but I think it possible that originally there was a figure of a warrior on the back of the horse ; symbolical monumental sculpture is not a Chinese form. The group is stiff and archaic, but there is considerable graphic force in the lines of the animal and in the contrast between the powerful beast and the puny man. The horse is a heavy plain animal, its tail hanging stiffly downwards, the four feet planted on the ground. The group is of granite and stands about 5 ft. from the earth to the top of the head. Technically it is treated somewhat in the manner of a relief, that is to say, that the sculptor has not cut away the stone between the belly and the ground or the tail and the haunches. This graphic force allied with a marked archaism is to be found in many smaller pieces of sculpture ascribed to the Han dynasty, and it would seem a possibility that these characteristics should be classified as typical of the Western Han dynasty style. The jade group of a dog and a bird in the Rutherford Collection (Plate 8, Fig. 2) exhibits these characteristics and may perhaps be assigned to this period. The same solidity of stance, a similarity in the lines of the body, a certain heaviness in the representation seem to me to

¹ *Journal Asiatique*, May-June, 1915.

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connect it with the type of the Ho ch'ü ping group. A jade dragon in the Freer Collection, Washington, also shows the same quality of form.

It is to the wider expansion of commercial and political interests that much of the development of animal forms under the Eastern Han Empire is due. The Hsiung-nu and the Yüeh-chih by constant contact introduced elements of Scythian, Mesopotamian, Hellenistic art into Chinese animal forms. An illustration of the part which Scythian art played in China is well shown by two metal plaques in the Stoclet Collection.¹ On one, a Scythian example, is represented a fight between a tiger and an onager. The free movements of the animals, the savage violence of the battle, are characterized by that primeval ferocity which is so evident in all primitive craft. A similar design translated into Chinese art—here the tiger opposes an aurochs—is marked by a complete change. The same free movement is there, but the sophistication that centuries of craftsmen's tradition brings with it has produced consciousness of design, and though a much finer work of art, the originality is less patent.

Eastern Han animal sculpture may, roughly speaking, be divided into three classes, each marked by a characteristic :—

- (a) Slimness of body.
- (b) Heraldic design.
- (c) Natural vigour.

Of these types perhaps (a) is the most widespread. The elongated body, which is such a characteristic of many of the Han animals, is the result of the influence, originally at any rate, of Mesopotamian forms. These thin, drawn-out types are found in great evidence in Græco-Bactrian art, and in all probability reached China primarily as a result of the Han contact with the Yüeh-chih. The forms are a combination of Hellenistic and Iranian ideas, and appear in every branch of Han art in which animal figures appear. With these forms came also the "flying gallop," that convention in which the eye is instantaneously transferred from front legs to back legs of a running animal and sees them both in the air at once, without realizing that, as a rule, two at least are on the ground. These slim animals are characterized by a latent strength all their own. The lion with a rabbit on its back (Plate 9, Fig. 1) conveys the type of these emaciated beasts perfectly. There is a vigour in the arch of the back, a suppressed violence in the stance of the fore-paws, but withal a lissom

¹ A. de Tizac, *Animals in Chinese Art*, 1923, Plate 18.

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grace about the body, which stamps the type as unforgettable. This form of double animal representation was common in Assyria, and it is probable that the idea filtered through via the Yüeh-chih with many other ideas from the Mesopotamian civilizations. Another fine instance of this slim type is the figure of a leopard (Plate 8, Fig. 1), in which the curve of the body and the vigour alike are superb. I have illustrated this bronze in its present position to display the form of the animal better; but it is obvious to my mind that the beast should not be rampant but tumblant, that the bronze in fact represents a leopard balancing on a platform, and that the ring on his hind-paws held originally some small vase or cup.

The heraldic type (*b*) does not necessarily embody the exaggerated stiffness which is a feature of actual heraldic animals, but has the same quality of line as the animal designs on early Rhages or Hispano-Moresque pottery. Of this type no finer example could be illustrated than the Phoenix of the Morning of the pillars of Ch'en at Chü hsien in Szechuan (Plate 10). This magnificent bird, discovered by the Mission Segalen in 1914, is possibly the finest piece of Han sculpture extant. The pose of the "Phoenix" is superb, one leg insolently raised to step forward. Both wings are open, beating the air with lofty pinions; the tail flaunts behind and the proud carriage is marked in every curve of the body, in every line of the head. The technique is of the simplest, a free-cut outline, a slight modelling of body, wings, and talons, a series of deep-cut lines to indicate the decoration of feathers. This simplicity emphasizes the grandeur of the design. The same type is found on clay tiles of the period where in less grandiose manner the four beasts of the quarters of the universe are to be found; the Blue Dragon of the East guardian of Spring, the Red Phoenix of the South bird of the Summer, the White Tiger of the West watching over the Autumn, the Black Tortoise of the North protector of the Winter.

Into class (*c*) may be grouped the remaining forms of animal representation. The term "natural vigour" is a loose phrase, but one which conveys the conception of the Han craftsmen, who often selected a particular characteristic of the animal and emphasized it in relation to their representation. And all Han animal forms are marked by this natural vigour, which seems every moment on the point of bursting forth. The bronze furniture foot, inlaid with silver (Plate 9, Fig. 2), illustrates this well. By the designer's art the lithe grace of the winged ram is admirably adapted to its utilitarian purpose. Each side of the bronze fitting is wrought with one of these mythical monsters, meeting and

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joining in a single head. The other example is more imposing, a monumental sculpture from a tomb at Ya-chou in Szechuan. (The tomb is probably that of the licentiate Kao mentioned in the Ming annals as at Ya-chou.) The winged tiger is a superb example of animal sculpture in the round of the Eastern Han period. The rather heavy style of the Ho Ch'ü ping monument has given way to a more naturalistic modelling, but still one which is not too greatly bothered with finesses of detail. It is primarily concerned with outline and here it is peculiarly successful. Block out every detail and you will still find the fierce pose of the animal conveyed to you by the silhouette. The technique is again of the simplest and tends to show that the Han craftsmen appreciated the first principle of monumental sculpture, which should be designed to repay the distant observer rather than the observer who is in the near proximity.¹ As a guiding principle for Han animal sculpture it is possible to say that, as in figure sculpture, the artist is concerned primarily with the outline, with the result that the general treatment is more that of relief-work than sculpture in the round, that there is very little elaboration of detail, and that the sense of modelling is often conveyed more by the subtle curve of the design than by any actual expression of anatomical knowledge. Animal art in Han times has lost somewhat of the superb power of the earlier representation. The Confucian splendour is becoming adulterated; extraneous influences are creeping in. But a new inspiration adds a different lustre to the art, the lustre of natural vigour, hitherto absent from animal forms; and it is perhaps in this new adaptation that Han animal art offers its greatest contribution to Chinese sculpture.

¹ This animal is noticeably foreign in appearance. Probably the form of art found in Szechuan in Han times was considerably more adulterated with foreign ideas than that of the interior.

PART II
MEDIÆVAL CHINA

CHAPTER III

BUDDHISM: ITS EARLY HISTORY AND HOW IT REACHED CHINA

SAKYAMUNI, THE ORIGINATOR

In the year 557 B.C. Siddartha, known variously as Gautama or Sakya-muni, was born of noble family at Kapilavastu. According to legend from childhood he differed from his companions in his dislike for ordinary pursuits and pleasures. He soon left his home and fled to Magadha, where he endeavoured to find in religious life the solace he sought. But in Brahmanism something was wanting. He resolved to listen no more to the words of others. Six years of asceticism near Bodh-gaya brought him no nearer his goal. Then he remembered how, as a youth, he had sat beneath an apple-tree and entered into a state of contemplation. He ate once more and grew strong. One night, as he sat beneath a fig tree beside the river Nairandjana, deliverance came to him. At first he was determined not to preach, but the spirit of Brahma appeared and persuaded him to take up his mission.

Gautama's creed may be best illustrated by a passage from the sermon of Benares, where he went, as he said, "to beat the drum of immortality." "Death¹ is no more; Life gives us the truth. Listen to the truth about pain. Birth is pain; age, disease, death, craving for pleasure, are pain. Our separate existence is pain by its very nature. For the origin of pain dies in the desire for existence, the desire for pleasure. To end all pain man must end all striving, all desire. We seek a separate happiness and suffer for it. Desire for existence itself must be destroyed. Where lies the road to peace? It lies in the divine pathway of a pure conscience. Shun the two extremes of life; a life of pleasure is empty and hollow, a life of asceticism is worthless and empty too. Our path lies midway. That path lights up our knowledge and leads us to peace and wisdom, to light and to Nirvana." "The cause of evil and suffering is removed by purifying the heart and by obeying a moral code, which sets high value on sympathy and one's duty towards one's neighbour, but an equally high value on the development of individual character."

The nobles of the court of Magadha, who were accustomed to violent asceticism as part of their daily life, were charmed with this new philosophy, which combined intellectual appeal without any excessive bodily denial. Magadha was the centre of the new belief, and it was precisely

¹ Translated from Grousset, *Histoire de l'Asie*, 1922, Vol. II, p. 17.

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when the Magadhan Empire was spreading throughout the Ganges plain and disseminating the precepts of Buddhism, that Alexander invaded India and set the whole world of Eastern politics aflame. Profiting by the confusion Chandragupta, an ambitious adventurer, seized the Magadhan throne; the third king of his dynasty, the Mauryan dynasty, was the Emperor Asoka.

ASOKA (272-231 B.C.)

Asoka, though brought up under the auspices of Brahminism, became appalled at the massacres his conquests provoked, and fell under the spell of Buddhism. His most important annexations, from the point of view of the development of sculpture, were the provinces of Kashmir and Gandhāra, standing at the gateway to Northern China; he, indeed, long wished to send a mission to China, but no evidence can be attested that he accomplished his desire. His son and daughter converted Ceylon, from which point Buddhism reached China in the South.

It is partly due to the widespread dissemination of Buddhist principles throughout Asoka's vast empire and the consequent contact with innumerable sects and religions that the true reading of the word was liable to be misconstrued, and it is to this that we may attribute the schisms of the Buddhist church at a later date and the divergence of the creeds. Buddhist sculpture under Asoka and his successors is characterized by one marked feature, the absence of any representation of the Buddha. It is not till the later revival of Hellenistic ideas and the rise of the Gandhāran school that the need for representation finds expression. Asoka's successors reverted to Brahminism and the Buddhist centre shifts to the North, where Menander and the Græco-Bactrian Kingdom and his successors the Yüeh-chih fostered a Hellenistic form of sculpture, which acted as the inspiration of early Buddhist art in China.

MENANDER

Græco-Bactria was the connecting link between India, Persia, and the Far East; it was also the headquarters of Alexander's military colonization, and had formed itself into a separate kingdom in 250 B.C. Unable to support the throne in Bactria, the kingdom was transported to the Punjab about 130 B.C., where Menander kept alive a curious, obsolete Hellenism in an Indian entourage. He was an ardent Buddhist, and for his pains was canonized. His kingdom fell to the Yüeh-chih about 30 B.C.

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THE YÜEH-CHIH

The Yüeh-chih are generally considered on philological grounds to be of Indo-European origin, and to have migrated from S. Russia to Central Asia. About 400 B.C. they were all-powerful round about Tun-huang, but about 170 B.C. they were driven westward by the Hsiung-nu and established themselves in Sogdiana. They expanded their territory gradually, and by about 30 B.C. the Yüeh-chih Empire was of great size and importance. The Yüeh-chih¹ kings, of whom Kanishka is the most important, adopted Buddhism. They kept alive, what Menander had treasured so greatly, the culture of Hellenism, but with it became mingled a modicum of provincial Roman art, due, mainly, to the conquest of Parthia by Kanishka's father. Kanishka is one of the most important figures in Buddhist history; his conversion, as M. Lévi has said, is to the East what the Baptism of Clovis is to the West. During his reign the Yüeh-chih Empire reached its greatest extent; under his rule India and the West attained their completest union. The deep-rooted Hellenism left by Menander's kingdom in Northern India, the cosmopolitan relations of the Yüeh-chih, who could touch both China and Rome, reacted on Indian art. The native art had been slowly waking to life, first under the influence of the Achæmenids, then of Alexander, then the Græco-Bactrians. Now the full flood of the Hellenistic heritage bursts into flower in the North-West under the Yüeh-chih; and it is precisely at this moment that Buddhism is on the verge of the first great schism. It was natural that the wide diffusion of the creed should absorb some of the established rites it superseded. Popular belief demanded images. The Buddhist priests felt, many of them, that the time had come when the Buddha should be represented by something more than a mere attribute. Hellenism with its wealth of deities supplied the need; Roman provincialism supplied the means. The Gandhāran school of sculpture came into being.

MAHAYANA AND HINAYANA

To this general feeling of discontent may be attributed the split of the creed into the two forms of Mahayana and Hinayana. The Hinayana conformed to the original, austere teaching of the Master. True, they deified the Buddha, but his philosophy of restraint and meditation held

¹ The identification of the Yüeh-chih with the Kushans whom Kanishka ruled is a working hypothesis which may or may not be true.

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good. In the North the new creed of the Mahayana, with its myriad saints, its mysteries, its Paradise and Hell, was to become the popular belief. The Eastern mind, always prone to romance, eagerly devoured the new ideas. No longer was life apparently a hopeless thing, no longer was eternal oblivion the end of all things ; Life was built up on the happiness of all living creatures, and the man who would seek this happiness should aspire to live so that at some future creation he might become a Buddha. Such is the meaning of the word *Bodhisattva*. Gautama's life became regarded as the manifestation of a force, which revealed itself in a thousand other Buddhas. These Buddhas are not merely his successors, but are the rulers of Paradises in other worlds. To the ordinary man faith in a Buddha can secure rebirth in his Paradise. In the new creed, too, the great Bodhisattvas, such as Avalokitesvara and Manjusri, appear as saints of mercy and wisdom, who have indefinitely postponed their Nirvana in order to alleviate the sufferings of the world. Mahayana bases its appeal on the hope, nay the certainty, of a future existence in a golden world ruled over by the glorious saints of the Mahayanist canon, such as Maitreya the manifestation of Buddha as the God of Love, the Buddha that is to come, Amitabha (Amida) the creator of the Western Paradise, Avalokitesvara the God of Mercy. And above all ruled the Adi-Buddha, God of Light, from whom all these beings emanate. In 78 A.D. the orthodoxy of the Mahayana was recognized and its canons laid down at the council of Peshawar ; its popularity was immediate, and it spread through the Central Asian plateau to reach China about the beginning of the 5th century, where it was eagerly absorbed by the populace fed with Taoist hopes of a future existence.

THE GANDHĀRAN AND GUPTA STYLES OF SCULPTURE

The crying need for representations of the Buddha and later of the new Mahayanist pantheon found an outlet primarily in the province of Gandhāra, where from the 1st century B.C. to the 6th century A.D., Buddhism flourished in the heart of the Hellenistic revival. Here the remote offshoot of Græco-Roman culture brought to bear on the Buddhist canon the recollection of that superb technique of freedom and grace that originated in far-away Greece. Into the iconography is introduced a host of foreign images. Apollo takes on the form of Buddha, fauns and nymphs sport round the lotus throne ; Bacchic revels grace a pillar, Poseidon and his monsters wind in and out of the frieze of a stupa. The straight profile, the clear-

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cut eyebrows, the full-curved lips, the flowing drapery, all proclaim their classic origin ; but it is an emasculated classicism which draws its immediate inspiration from Græco-Roman provincialism (cf. p. 37). It is to be noted, however, that the traditions of their ancestry have transferred to Indian soil two great assets for the future of Buddhist sculpture, nobility of pose and flowing line of drapery.

The native school of sculpture had been gradually developing on its own lines and culminated in the Gupta school (from 320 A.D. onwards), which soon outstripped the somewhat meteoric achievements of the Gandhāran school. The elegant figures with flowing lines of drapery, the slim Bodhisattvas with swinging chains of beads, their bodies slightly curved, the smiling meditative Buddhas, which form the bases of the Northern Buddhistic types in China, are the result of Gupta rather than Gandhāran influence, which is visible mainly in the early drapery forms. And the Gupta type underwent a change as it penetrated further south in India. The face loses its charm and assumes a heavy and somewhat sullen look ; the drapery ceases to flow so harmoniously, becomes more rigid, the pose more formal, the expression less happy. It is this type which reached Ceylon and thence Southern China. This distinction of types is indisputable, but it is extremely difficult to say that distinction of provenance follows in China, for the main production of sculpture was by itinerant monks, and a far wider dissemination of types must have resulted than is usually acknowledged.

The greatest period of Gandhāran influence in China was undoubtedly the early years of the Buddhist penetration in Northern China. For the early missionaries were, as we shall see, for the most part Yüeh-chih in origin with no reverence for Chinese ideals or traditions. It is unlikely that the Gupta style had much influence before the introduction of the Mahayana, an event which coincided more or less with the admittance of the Chinese to the Buddhist monkhood in the 4th century.

EARLY HISTORY OF BUDDHISM IN CHINA

The exact date when Buddhism reached China cannot be determined. A theory has been advanced, perhaps due to a laudable desire to fulfil Asoka's wish for him, that it penetrated to China in the 3rd century B.C., only to be suppressed by the Emperor Shih Huang-ti as literature. This theory is unsupported by fact. Various attempts seem to have been made during the earlier portion of the Han dynasty to introduce it, and it seems

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likely that in 2 B.C. the Chinese envoy to the Yüeh-chih did receive from Prince Itsoen Buddhist manuscripts and take them back to China.¹ Again, we know from the *Wei lüeh*, composed between 239 and 265 A.D., that the prince of Ch'u in 65 A.D. was a Buddhist.² The traditional date of the introduction is A.D. 68 in the reign of the Emperor Ming ti, who dreamed that a golden man flew into his palace and, on its being suggested to him that it was an image of Buddha, sent to India and was converted. This tradition has been satisfactorily refuted;³ but it does seem probable that he sent at some period during his reign a political embassy to the Yüeh-chih, and possibly they brought back with them the monk Kasyapa, who was installed in the monastery of the White Horse at Lo-yang, where he was engaged on translating sutras; this last fact, however, is based on inconclusive evidence. This much is certain: Buddhism received some kind of official recognition in China some time during the second half of the 1st century A.D. In 148 A.D. An-shih kao, a prince of Parthia, was established at Lo-yang, and commenced to translate the sutras, and later, c. 160 A.D., there arrived two well-known monks, Fo-so and Lou-chia-ch'an.⁴ About 170 A.D. it seems that An-shih kao commenced to translate a sutra, which was concerned with Amida worship, and this belief was one which later caught hold of the Chinese imagination and was widely popularized. These early missionaries were mainly Hinayanist, and Buddhism under the Han Emperors never received more attention than that accorded to an unconventional craze. The majority of believers were foreigners, and it was not till the admittance of the Chinese to the Buddhist clergy in the 4th century, followed by the popularization of the Mahayanist beliefs about 400 A.D., that Buddhism entered on its real period of popularity. Buddhist sculpture is the main feature of figure representation in the period we are now commencing, and unless other forms are specifically mentioned the general development discussed is assumed to be that of Buddhist art.

The development of Buddhist sculpture in China seems to me to follow a definite progression. The 5th-century sculptor portrays his divinities as distant and impersonal beings of fearful beauty, the creations of the primitive inspiration. Soon familiarity with the deity tends to rob him of his terrors, but still the consciousness of his presence is felt. So the 6th-century sculptor commences to humanize his image; grace and

¹ Lévi, *Journal Asiatique*, 1900, I, 468.

² Chavannes, *T'oung Pao*, 1905, pp. 519-571.

³ Maspéro, *Bulletin de l'Ecole Française de l'Extrême Orient*, 1916, p. 95.

⁴ The first an Indian, the second a Yüeh-chih.

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rhythmic display are called into play, but still the restraining memories of his primitive models imposes archaic convention on his ideals. Later the sculptor realizes the imperfections of his deity. So in T'ang times, concerned not a whit with the divinity of his god, he concentrates his art on the personal loveliness of the deity, conscious of the influence it will exert on the many who see it. The Sung sculptor, whose religious work had lost favour considerably in an age that luxuriated in æsthetic and philosophical pleasure, carved his images in accordance with the refinement of his times, images designed to touch and feel. Last comes the decadence of Yüan and Ming sculpture, when convention has destroyed all originality of design.

CHAPTER IV

THE SAN KUO OR THREE KINGDOMS

The Wei Tartar Supremacy in the North (386-534)

Western Wei (534-550) Eastern Wei (535-557)

STONE SCULPTURE

THE SAN KUO

With the downfall of the Han dynasty China entered on a period of wars and civil strife. The epoch is of small artistic importance, and though the succeeding kingdom, ruled by the Chin dynasty, tried to consolidate the Empire, it was compelled to relinquish its efforts and content itself with a meagre principality in the South. In 311 A.D. the invasion of China by Tartar hordes and the subsequent downfall of the capitals finally plunged the Empire into chaos. Some time during the 4th century the T'o-pa Tartars entered the province of Shansi. They came from the region round about Lake Baikal, occupied Northern China, and in 386 A.D. assumed sovereign power over the northern part of the country, taking the name of the preceding dynasty—the Wei dynasty.

THE WEI TARTARS

The Wei Tartar Empire may be said in some measure to have rejuvenated Chinese art. The Han influences were still deeply embedded in the country, but long periods of civil disturbance, following on the decadent close of the Han Empire, must have weakened the artistic tradition, and the irruption of this new and vigorous blood into the nation seemed to act as a stimulus to the old instincts. The Wei Tartar emperors soon adopted Buddhism, and, despite the efforts of the Confucianists, in the North as in the South the supreme religion was Buddhism.

With the advent of the Wei Tartars a new era in figure-sculpture begins. The Han technique still persists; we still have a gross outline of limbs and garments, a sack-like treatment of the robe. But this is less popular than the new method, which by folds and floating veils indicates the movement of the dress. The elaboration of this method, the particular characteristics of various periods, are sufficiently well marked by dated sculpture to define the general progress of the art; the face, too, has distinctive features of type and cutting to assist such a general grouping. But it must be clearly defined that provincialism and archaistic imitation

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often transgress these limitations, and we find in local sculptures features inconsistent with the general characteristics of their epoch. There seems only two possible alternative methods of grouping. One is to trace the development of divinities separately, a method which loses all chance of a comprehensive survey of periods; the other is to attempt a classification by provinces. This latter, which would be impossible for me, offers the gravest difficulties. For the chief method of sculpture in China has always been that of the itinerant craftsman, and this, combined with the complication caused by frequent changes of capitals and consequent transferences of workshops, offers endless difficulties to such a classification. Apart from this the evidence of provenance of sculpture in Western collections is, as a rule, untrustworthy.

The Wei Tartar period was noted for painting and calligraphy, and it is partly as a result of this that their sculpture is especially remarkable for its delicate charm of line. The building up of the drapery in the earlier period is characterized by a tendency to formalism of pattern. Later the rhythmic beauty, which is so typical of Wei Tartar art, finds fuller scope, but even then it is marked by a restraint, a feeling of stylization, which separates it from the extraordinary natural grace that is often found in T'ang sculpture. The Wei Tartars themselves were great sculptors. No girl could become Empress without first casting a statue, and all male aspirants to the throne had to indulge in a similar competition. Thus the Emperor Tao Wu's wife, Madam Mou-Jung, was chosen Empress because her figure set well, but Madam Lui and Madam Yao never received the full rank of Empress owing to inability to cast their figures well.¹ In 352 A.D., before the Wei Tartars had assumed power in China, Ma-jung Tsun, a descendant of the Hsien-pi tribe, ascended the throne of Yen. One of his opponents, the Wei Tartar Jan Min, confessed that, though he had cast seven statues, none had been successful.² The Wei Tartars undoubtedly popularized cave-sculpture in China—tales of course of the Indian rock temples had penetrated to China—and the practice became widespread.³ The first cave known to have been completed was carved at Tun-huang in 365 A.D. by the priest Le Tsun, but it did not survive. In the collection of Mr. Yao of Kuei-An in Chehkiang is a stone carved with two Buddhas dated 399 A.D. which was found in Szechuan.⁴ The principal series in China are at Yün-kang (409-516), Tun-huang (Wei-Sung), Lung-men (495-739), and Kung-hsien (535-867).

¹ *Wei Shu*, ch. 13, fol. i.

² *Chin Shu*, 110.

³ See appendix on distribution of cave-sculpture.

⁴ Omura, Plate 130.

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The first period of the Tartar supremacy (386-494) carries us down to the year 494 A.D., in which the capital was transferred to Lo-yang. Thirteen years before, in 483 A.D., Wei Tartar history was marked by an event of the greatest importance, the issuing of an edict by the Emperor Hsiao wen bidding all his subjects assume the Chinese dress and language. This marks the real commencement of the emancipation of the Wei Tartars from their own native customs. Practically all Northern sculpture prior to 444 A.D. has been lost to us, for in that year the warrior king T'o-pa Tao ordered a general secularization of monks and the destruction of images and temples;¹ and as the majority of images prior to that date were made of sandal-wood, bronze, or terra-cotta, the chances of their survival have been remote. It was possibly as a result of this persecution that stone sculpture became more popular from its natural powers of indestructibility, but several rock-series of date prior to this are recorded, and the great caves at Yün-kang had been begun some time before; this partially as the result of a messenger arriving from the Central Asian home of the Wei Tartars and urging them to renew the ancestral worship they had conducted in cave temples of old.²

In this period the gods are still remote mysterious beings, awful to the popular imagination, treated with the austerity of all primitive art by the sculptor. The body in Wei Tartar sculpture is, as a rule, treated with a very apparent flatness. There is no attempt at naturalistic modelling, and the limbs are carved with an archaic sense of gross outline. A noticeable feature is the depressed chest and protruding stomach. The favourite deity³ of the epoch is the Buddha Maitreya, the Buddha that is to come, the God of Love. In China he is sometimes represented as a Bodhisattva, sometimes as a Buddha and is seated, often European fashion, with legs crossed, hands in the preaching attitude, right up, left down; as a Bodhisattva he sometimes wears a crown which is occasionally distinguished by a miniature *stupa*. A long scarf passing round the waist and tied at the left side is another of his special distinctions, but this is only rarely seen in Chinese representations of the god. The distinctive attribute of a Bodhisattva in China is the dressing of the hair, in which the *ushnisha* is

¹ 100,000 craftsmen were expelled to Korea, where their presence stimulated Buddhist art to great heights.

² Waley, *Chinese Painting*, 1923, p. 78.

³ This and subsequent conclusions on the popularity of various deities in stone are based on the lists enumerated by Omura, supplemented by my own observations. Down to about 530 A.D. of about ninety figures inscribed thirty-four represent Maitreya, twenty-six Sakyamuni. Apart from this there are many uninscribed Maitreyas at Yün-kang.

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drawn up into a mitre shape, often adorned with jewels, or is concealed by a tiara. Other attributes occasionally appear, such as the five-leaved crown, the necklace, armlet, and girdle.

YÜN-KANG¹

The most important series of early rock-sculptures, which roughly speaking covers the period under review, is that at Ta T'ung fu, called Yün-kang. Begun in 409, under the Emperor T'opa ssu, its construction lapsed during the anti-Buddhist period from 424-444, but was renewed under the guidance of the priest T'an yao, after the reversal of T'o-pa Tao's anti-Buddhist edict by T'o-pa Tsun, and the caves were temporarily completed in 483, when the Emperor paid them a state visit. Actually the grottoes were finished in 516 A.D. after the transference of the capital to Lo-yang.

The caves of Yün-kang are hollowed out of the cliffs to the north side of the valley, here about 200 ft. high. Apart from many minor grottoes the main temples consist of huge halls, approached through outer chambers by a great gateway. In these outer gateways remain the mortices and grooves which formerly held the beams of the outer wooden temple, which was erected against the face of the cliff. The main halls are centred by huge pillars left by the masons to support the roof; these, too, are carved with the infinite figures of Buddhist iconography. The principal deities originally were, for the most part, gilt, polychromatic decoration being employed for the attendant divinities, for haloes, for backgrounds. But sometimes the faces only of the principal images were gilt, sometimes polychrome was employed for all. The pigment was either applied direct to the stone or the gesso process was used. In the majority of the caves where much colouring remains the restorer's hand has been painfully evident.

The style of the grottoes is a little rude compared with later Wei Tartar work, and we feel, which I maintain is in fact the case, that there is a very large element of native Tartar inspiration in the types and in the treatment. Chinese criticism has been apt to regard them as artistically negligible, but many innovations are seen here for the first time, and it is chiefly on account of the Tartar element that they seem to me so important. The Yün-kang grottoes are filled with statues, some of which reveal considerable Chinese influence, others in which the development of that influence is taking place, others again in which Gandhāran and Gupta

¹ The majority of the grottoes are illustrated in Chavannes, *M. A.*, etc, 1909, Vol I.

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features are very noticeable. But the element which prevails is neither Indian nor Chinese, but something different ; that element I infer to be the naturally predominant one, the Wei Tartar. The variety of detail is due partly to the heterogeneous collection of workmen employed—at one time General Fu Chien transported 40,000 Turkic families from Central Asia and employed them on the caves—partly to the transitional epoch in which the sculpture was executed.

The Wei Tartar sculptors created at Yün-kang an exclusive type of face, which had a wide influence on Chinese Buddhist art. The principal images¹ show a form of countenance which has no prototype in either Han or Indian art, and which we must therefore conclude is the representation of the Central Asian type, to which the Wei Tartars belonged. It is a strong face with high cheek-bones, lips and nose firmly modelled, the eyebrows falling to meet the lines of the nose, the eyes set low beneath the brows, lids cut in a narrow almond. It is a fact to be noticed that apart from a few instances, apparently confined to the early T'ang dynasty, in which a definite copy of a 6th-century Gupta model seems to have been attempted, before the Sung dynasty in Chinese Buddhist figures the eyebrows do not meet in the middle, but fall in straight curves to the lines of the nose. As a general rule the pupils are marked in the Yün-kang face, but in the instances where they are not represented, we realize at once in what an extraordinary manner the pupil-less half-closed eye translates the image from the rather mundane portraiture so frequently seen in the Indian models to the mysticism of the highest religious art. The fleshy protuberance on the head is often marked to such a degree as to appear like a cap, and this feature is reproduced in many later figures. The finest of the main images are well typified by the beautiful figure of Avalokitesvara here represented (Plate 12). The god floats along, his robes blown by the wind into exquisite curves, an ewer held gracefully in his outstretched hand. There is an air of mystic devotion in this figure that is unsurpassed ; the rhythmic lines are lovely. But there is no attempt at any modelling in the figure. The body is treated purely as a core on which the draperies are placed regardless of the position of the limbs. Withal there is a very perfect sense of movement, a feature which is typical of all Wei Tartar art. The high mitre-like dressing of the hair betokens the Bodhisattva ; the type of face is under Indian influence.

It is almost impossible to realize from a photograph of a niche the restrained charm of the finest figures, but in the Metropolitan Museum,

¹ Ill. Chavannes, *M. A.*, etc, 1909, Vol. I, Plates 146-8.

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New York, is a statue of a Bodhisattva, probably Avalokitesvara, belonging to the close of the Yün-kang era, which has been removed from its cavern (Plate 13).¹ The figure is seated naturally, as if in a chair, his legs crossed; this attitude is derived from Gandhāran models, where it is fairly frequently used. It is characteristic of early Chinese sculpture, and though found up to about 540 A.D., as far as one can gather from dated pieces, is only used occasionally at later periods apparently as an archaism. The figure wears a plain all-enveloping robe, opening in the front with turned lappets, which is draped in parallel folds, recalling the Gandhāran tradition. The skirt of the robe is draped round the legs in concentric pleats, in form like ripples on water, a method which finds great favour in every period of Buddhist art in China. The position of the hands is the preaching attitude, the face is the typical Yün-kang face, though here the Wei Tartar type is modified by Chinese influence. The hair is parted in the centre and lies in even waves on the forehead, crowned with a high square tiara with a figure of Amitabha in the front. The gracious pose, the body slightly bent forward, the slim lines of the figure already mark a difference from any Indian model. The Wei Tartar element is strongest, but here the technique of China is beginning to assert itself.

In many of the figures, possibly where Chinese craftsmen had been employed, the Han ideas reassert themselves; the sack-like robe reappears and the drapery is treated by plain incised lines, as was probably the method, as we have seen, in the Han workshops. Where the figures are seated with legs crossed beneath them in Indian fashion the robe often falls over the edge of the seat in three loops, a feature directly borrowed from Gandhāran models. In the standing figures at Yün-kang are to be noticed one or two peculiarities of drapery which form the basis of future developments. Two types of robe are mainly used; firstly, the complete dress of Gandhāran tradition, which under Chinese inspiration grows more voluminous, with long sleeves. The folds of this robe are treated by plain incised lines, and occasionally an attempt at a pattern is to be observed at the foot to indicate the form of the folds. The second type is a dress founded on the cloak and trousers of the Indian Bodhisattva; but in the Chinese form the trousers have become a skirt, the cloak, which in the hot Indian climate is most ethereal, has become a stout, warm garment based on Chinese models. The ribbons of this cloak fall from either shoulder, are passed through a ring or brooch at the waist, and cross, giving the whole an X-like pattern. Towards the close of the period

¹ An almost identical figure is in the Musée Cernuschi, Paris.

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figures are occasionally seen seated with one leg resting on the other knee, the head supported on the hand. This type is more frequent in the ensuing period and may be most conveniently classed with others of that era. A few figures, too, are distinguished by a flaring pleat which droops from the lower leg and forms a wing to it, flattened against the step of the Divinity's throne. From this type develops the formal pleated pattern of the skirt so popular in the next period. The complete absence of any jewelled chains or necklaces distinguishes the robing of the figures at this epoch ; but occasionally a plain necklet or armlet is found.

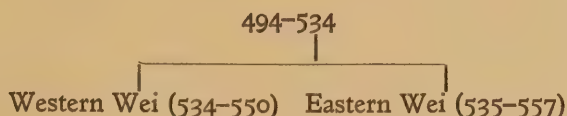
THE RELIEFS OF THE LIFE OF BUDDHA

Among the sculptures at Yün-kang is a series of reliefs depicting scenes from the life of Buddha. The panels, which are executed in fairly high relief, despite obvious crudities, are invested with a forceful realism, which place them quite on a plane of their own. They have been somewhat contemptuously referred to Indian prototypes, but I can find no resemblance except in design, and Buddhist designs are always mutually analogous. The original force which distinguishes these sculptures is due to nothing, I maintain, but the primitive inspiration of the Wei Tartar sculptors. Take the first panel here illustrated (Plate 14, Fig. 1). The scene represented is Sakyamuni meeting the sick man, when out riding ; it is treated with all the vigour of fundamental inspiration, the sick man hobbling on two sticks vividly contrasted with the vital figure of Sakyamuni, cantering along on his horse. Above hovers an *apsara*, rendered with the firstfruits of that technique which later attained such perfection in the execution of floating figures.

The second scene (Plate 14, Fig. 2) gives the archery contest, which is delightfully naïve in treatment. Judging by his position it is no wonder that Sakyamuni carried off the prize. But the figures are handled with great vigour, and the contrapuntal balance of the archers and clay pigeons is admirable. The last scene (Plate 15, Fig. 2) is the departure from the city by night. The interest of this relief is concentrated on the four *apsaras*, who bore up the charger Kanthanka so that his hooves might make no noise. There is no symbolical treatment of the scene with angels and beast floating in the air. The treatment is most matter-of-fact. Each *apsara* has got hold of a hoof and is striving with might and main to prevent it sounding on the ground. The cumulative effect is superb ; it is the triumph of materialism over mysticism. It is in these reliefs that I think

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are to be found the seeds of that art, which in such a short time was to revolutionize Chinese tradition and infuse it with a new blood, which carried Buddhist art to its highest pinnacle.



With the transference of the capital to Lo-yang Buddhist art enters on a new period of activity, in which the taste for images reaches its fullest flood. Consequently in small details the variety is considerable. Though the T'o-pa Tartars technically speaking lost control over the country after the fall of the Eastern Wei dynasty, in reality their influence continued in the North throughout both the Northern Ch'i and Chou dynasties. Both these dynasties were semi-Tartar, their native recognition a sop to Chinese pride, and are historically included in the period of the Six Dynasties. Their sculpture marks the final development of the Wei Tartar style.

In the period now under review the gods begin to lose their aspect of remote severity; lapse of time has humanized their forms, transformed them into familiar saints. The most important group of rock-sculptures is the famous series at Lung-mên.

LUNG-MĒN AND ITS TYPES

In form these caves follow the same plan as Yün-kang. Commenced in 495 A.D. the popularity of the grottoes lasted through the Sui and T'ang dynasties, and examples can be found of Sung sculpture. The latest inscription is 749 A.D., and as from 751-763 A.D. Lo-yang was the centre of a sequence of revolts culminating in the sack of the city by the Uigurs, the carving was in all probability only spasmodic after that date. There are very obvious changes in style during this era. The face has become less severe, more oval; the nose sharper, the chin of greater depth. There is less distance between eyelid and eyebrow. There are varying methods of cutting the eyelids throughout the remainder of the Wei Tartar supremacy; the upper lid may be straight, the lower curved, or vice versa; both may be cut in an almond shape of varying width; but there practically never appears the typical cutting of the T'ang eyelids, in which both lids curve the same way, the upper being often centred at a different angle from the lower, with a slight protrusion over the eyeball.¹

¹ Cf. Plate 33.

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The robe, too, flows much more easily ; there is, in fact, a general softening of the whole appearance. Additional pleats and folds tend to a more harmonious pattern of the drapery, while the appearance of jewelled chains and girdles, the elaboration of tiaras and hair-dressing, add variety to the types. The drapery seldom, however, achieves the effect of indicating the movement of the body, but is, in effect, ornamental. This ornamental treatment of the drapery tends to crystallize into set forms as the development of Wei Tartar sculpture continues, and the stylized rhythm which is so characteristic of late Wei Tartar work is the result. The poses are in the main the development of those found at Yün-kang, as are the draperies. One of the most popular types is that of the cross-legged figure seated on a throne over the edge of which falls the skirt of the dress arranged in elaborate folds and pleats. The early type of Yün-kang has been rapidly outstripped and the formal pattern often reaches a very high standard of beauty. As an instance the Maitreya at Boston (Plate 16, Fig. 1) affords an interesting example, because it is possible that it was carved for a temple. The figure was originally said to have been in the famous Temple of the White Horse at K'ai-feng-fu, and may have been carved for a chapel of that building ; certain features, such as the peculiar flatness of the body—the head and hands only are carved in the full round—point to its having been made to be looked at from the front. Consequently an early date is to be looked for, as later they soon mastered the combination of profile and front view. The figure wears a plain skirt belted round the waist, and a cloak with the streamers knotted in the X-like manner. The folds of the skirt fall in overlapping sections over the base of the throne-line, but the attempt at a symmetrical pattern is still more or less in the experimental stage, and the conformation has not yet attained that effortless achievement of design this type perfected early in the 6th century ;¹ from this I would date the statue c. 500. Though the pattern is not formalized there is a very distinct recognition of the harmony of line, and though the archaic feeling and primitive treatment detract somewhat from the perfection of the statue, the figure is interesting in that it stands at a point both prospective and retrospective. There is much of Yün-kang in its form, more of Lung-mên in its treatment.

The Buddha Maitreya gradually loses favour during the early part of this era, and by about 530 A.D. Sakyamuni² has ousted him from popular

¹ Cf. Chavannes, *M. A.*, etc, 1909, Vol. I, Plate 237.

² Of about ninety inscribed figures from 530–555 A.D. thirty-four are Sakyamuni, twenty-four Maitreya.

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favour. Sakyamuni is most commonly represented in the preaching attitude, right hand raised, left hand lowered ; but the meditative attitude is often met with in the seated figures, the hands lying in the lap, right over left, palms upwards. When represented as the central figure of a Trinity, he is as a rule attended by Ananda and Kasyapa ; he may, however, be grouped with Manjusri and Samantabhadra. When not wearing the Chinese development of the Gandhāran robe with long sleeves, he wears a plain pleated dress, draped over the left shoulder, which leaves the right arm and shoulder bare. Sakyamuni's chief distinctions are the *ushnisha* or protuberance on the top of the head, the *ūrṇā* or mark on the forehead, the long lobes to the ears, and the wideawake appearance of the face. Many of the other attributes are often seen, particularly the representation of the hair in small whorls curling from left to right.¹

The type of seated figure, one leg crossed over the other knee, head on hand, which originated towards the close of the Yün-kang period, is very popular in this era. This type is well illustrated by the figure of Maitreya in the Metropolitan Museum, New York (Plate 15, Fig. 1). The little shrine with the *bōdhi* tree entwined round the arch is entirely charming. A good deal of red colouring remains, chiefly in the background of the niche, where a rayed halo in black encircles the Bodhisattva's head. Though this figure is not inscribed, comparison with other figures lead to the conclusion of its date in the early part of the 6th century. The angularity of the cutting and the hard rhythm of the pose are features often met with at this period, and the identification of the image as Maitreya, which it almost certainly represents, renders it more likely to be nearer the turn of the century than later. It may be compared with the similarly posed figures at Yün-kang,² when the obvious advance into the more sophisticated artistry of the 6th century is made abundantly clear.

The standing figures of the plain type originated at Yün-kang are fairly common, and that the influence lasted long is shown by a Bodhisattva in the Eumorfopoulos Collection (Plate 17). This beautiful image carries one back at once to the simplicity of Han sculpture. The simple sack-like treatment of the robe is here again evident, and though the figure obviously derives much from the Yün-kang models, the severity of those primitive models has been left far behind. The face is unusually lovely ; the sculptor has here portrayed the ideal of Tartar manhood ; the serenity and repose are exquisite. The tiny hands and feet are most unusual,

¹ For the full list of *lakshanas*, cf. Grünwedel, *Buddhist Art in India*, 1901, p. 161.

² Cf. Chavannes, *M. A.*, etc., 1909, Vol. I, Plate 159.

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as in the 5th and 6th century the customary manner is to represent them larger than life and without any great amount of modelling. In the feet the toes are often all of the same length, while the heels never protrude beyond the Achilles tendon ; this protrusion is characteristic of Cambodian images. The lines of the dress follow the Yün-kang models in the X-like cloak-ribbons and the faintly incised lines of the folds. The whole statue is the epitome of simplicity and charm, and for an image of its era—it cannot, I think, be earlier than the middle of the 6th century—is rarely individual.

The whole tendency of the period, as has been seen, is to ease the stiffness of the 5th century. The consequent advance and elaboration is well seen in the Maitreya figure (Plate 16, Fig. 2) in the Pennsylvania University Museum, Philadelphia, dated 516 A.D. The heavy folds of the outer garment begin to be rhythmically treated and the commencement of a system of flaring pleats at the side is seen, which in the second half of the century tended towards the most elaborately stylized pattern ; particularly under the Western and Eastern Wei dynasties, where the flaring corners of the robe tend to a triangular form at the base.¹

The figure, which is characteristic of Northern Buddha figures in face, stands before a boat-shaped mandorla. In Northern Buddhist sculpture the pointed stele, which is the non-Indian type, is almost invariably used in the case of images or trinities of any size. In the case of the smaller images the *çintamani* (flaming jewel)² form of halo is used ; the circular halo, the Indian type, may be seen in the North when used as a decoration on the stele.

One of the most notable things about this statue is the great quantity of colour left. The newest coat would seem to have been put on not later than the Ming dynasty, and in all probability preserves the original scheme. The outer flame-border is red, while the inner ground is diapered with white flowers with green leaves, strangely reminiscent of English mediæval alabaster-work ; the face, throat, and breast are gilded, the lips red, the pupils of the eyes black. The hair is a deep bluish-green, and the robe is crimson, with a border of a darker shade.

The taste for rhythmic display developed throughout the epoch ; this is notably visible in the great stele in the Metropolitan Museum, New York (Plate 18). The inscription records that it is a special piece of sculpture and as a dedication is worth study :—³

¹ Cf. Plate 56.

² Cf. Plate 41, Fig. 2.

³ Translated in the *Metropolitan Museum Bulletin*, April, 1919.

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“ Under the great Wei dynasty on the 5th day of the 3rd month, in the 3rd year of Yung hsi (534 A.D.) The Supreme is incorporeal, but by means of images it is made manifest to us. The holy teachings are profound, but with the adoption of the three doctrinal systems they are rendered intelligible to the world. Thus, unless the spiritual truth takes form and is made discernible, how can we hope to comprehend the ways of Buddha? Therefore we, two hundred brethren in the law and righteousness, who have perceived the subtle cause and who hold the orthodox teachings in the highest veneration, have imposed upon ourselves the task of making certain sacrifices so that some happiness may accrue to his majesty the Emperor and to our parents of the past seven generations. We have accordingly sought with care a suitable stone and engaged skilful hands to carve it respectfully into a statue of Buddha and two Bodhisattvas. The work thus produced is of unsurpassed beauty. Like the brilliant sun that lights up the valleys and mountains, the sacred countenance of Buddha shines forth and dispels darkness from the world. May this humble offering be acceptable. May the deceased, whose spirits now wander in the Pure Land of the West share these blessings, and may all living creatures far and near be for ever preserved and made the recipients of thy mercy.”

This dedication is the central panel of the decoration of the back of the stele which is incised with elaborate scenes from Buddhist legend. This practice was the more usual one in the North (for details see Chapter IX), but carving in the round seems to have also been occasionally employed for this purpose.

The Trinity on the front represents Sakyamuni with Ananda and Kasyapa; a halo encircles each head, that of the Buddha of a type which is sometimes referred to as a lotus halo, but which is in reality a formalized representation of the seven cobra-hoods of Muculinda, king of serpents, who, when the Buddha sat on the banks of the river after the Deliverance, spread his hood over him and kept away the rain. A naturalistic representation of this idea is to be seen at Ajanta, and Chinese literary evidence attests the arrival of images with serpent haloes at the Southern court in the 5th century. The design has become a formalized pattern, but the cobra-heads are easily recognizable. The faces are typically Northern, sharply cut, and the artist has emphasized the human aspect, as the inscription tells us; the rapt expression of the mystic is here absent. The extreme point of the mandorla with its figures has been broken away at

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some time, as has the head of Kasyapa ; but a close examination has convinced me that the original pieces have been replaced and that there has been no renewal. The sculptural design of three figures in full relief against the plain mandorla is superb, and the arch is filled by a group which is the supreme achievement of the stele. This group, representing two dragons bearing aloft the sacred relics of the Buddha escorted by *apsaras* with musical instruments, is a common one in varying forms on these steles, but here the sculptor has surpassed himself. The floating veils of the *apsaras*, the curves of the bodies, the immense feeling of upward movement, are executed with a sureness of touch and a delicacy of detail that is extraordinary. All the genius for rhythm that characterizes Wei Tartar sculpture is concentrated in the upward surge of the flying figures. It is in such groups as these that Wei Tartar art reaches its zenith.

CHAPTER V

THE SIX DYNASTIES

- (A) The four Southern : Liu Sung (420-479)
Southern Ch'i (480-502)
Liang (502-557)
Ch'en (557-589)

STONE SCULPTURE

Meanwhile at Nanking in the South the native dynasty maintained in a somewhat effete solitude the remembrance of its former greatness ; but it was only a pale relic of their past glory. As in Byzantium the power lay often in the hands of the Eunuchs, and eunuch rule has seldom been successful. In the South, however, the natural beauty of their surroundings tended to wake the responsive artistic element of the Chinese temperament to a riper production than in the rugged North. Here, too, Taoism had had its beginning, and during the early part of the Southern régime Taoism attained a great popularity ; it is partly due to this popularity that when Buddhism exerted its influence Taoism adopted so many of the Buddhist tenets, so that though there was no actual amalgamation, there was a quasi co-operation, at any rate from the Taoist side, between the two religions. Confucianism in the South suffered a relapse. The romantic feeling of the age reached its height under the Emperor Wu Ti of the Liang dynasty. During the early part of his reign he was an advocate of Taoism, but with the arrival of the patriarch Bodhidharma from India in 525 he was converted to Buddhism and devoted the remainder of his reign to the propagation of that creed. Bodhidharma was the founder of the meditative school of Buddhism known as Zen, which under the Sung emperors (960-1280) exerted such an influence on poetry, painting, and sculpture. In 546 Wu Ti adopted the habit of a mendicant friar and traversed his kingdom, preaching the word ; the country, as a consequence, fell into confusion and his dynasty fell.

FOREIGN IMPORTATIONS

The strategical position of Nanking lent itself to communication with India, and many references can be recorded to imported statues. In 404 the King of Ceylon sent a jade image of Buddha, 4 ft. 2 in. high, which was set up in the Wa Kuan ssu temple with Ku K'ai Chih's Vimalakirti and Tai K'uei's processional figures (see p. 6). In 502 Wu Ti dreamed

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that a sandal-wood image entered the country. He therefore sent to ask for the famous sandal-wood image made by King Udayana from the Buddha during his lifetime. A copy was made and reached Yang-chow in 511 A.D.¹ It is possible that a reproduction of this copy is preserved in the temple at Seiroji.² A number of Cambodian images reached the country, and places as widely divergent as Khotan and the island of Bali sent figures to Wu Ti's court. It is to be noted that these importations were in the main from places where the influence of Southern Indian art was predominant.

SCULPTORS OF THE SOUTHERN DYNASTIES

A little information is available concerning two sculptors, father and son, whose work influenced sculpture in the South to a considerable extent. Both were musicians, both wayward and unreliable. Tai Ku'ei, who died in 395 A.D., was renowned both for his painting and his sculpture; but he steadfastly declined to come to court. During the early activity of Buddhism in the South the images were cast according to the descriptions in the sutras, and were often failures owing to the inability of the sculptors to realize the proportions of the body. The images were too crude to move men's hearts to reverence. Tai Ku'ei resolved to do something better. He worked for three years, continually exposing his statue in front of a curtain; from the comments he heard he made alterations. The result was his wooden image, which was placed in the Ling Pao ssu temple at Kuei-chi. Nothing like it had ever been seen before.³ His son Tai Yung was equally famous. Once when sent for to advise on a statue, the face of which was too thin, he pointed out that the real fault lay in the fact that the shoulders were too fat.

SOUTHERN SIX DYNASTIES STYLE

Tai Ku'ei's opinion on the early Southern images is a very just one; such as have survived are miserably poor in quality. The Viceroy Tuan Fang possessed a stone Buddha, 3 ft. high, of the early 5th century, and a bronze figure dated 435 A.D.;⁴ and others are in existence of the first half of the 5th century.⁵ They are crude, provincial-looking statues, almost totally

¹ *Hsien t'ung lu*, 2. ² Ill. Fenollosa, *Epochs of Chinese and Japanese Art*, 1913, Vol. I, p. 34.

³ *Fa Yüan Chu Lin* and *San Pao Hsien T'ung Lu*.

⁴ Omura, Plate 430.

⁵ There is a bronze Maitreya in the Freer Collection and another is illustrated in *Selected Relics*, 1899, Vol. XII, Plate 3.

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unemancipated from Indian models and imperfectly executed. We are also confronted with the difficulty that there is very little dated Southern sculpture of the 6th century. The Winthrop stele (Plate 21) is an important document, and it is possible to build up a small group by comparison with it and with these bronzes. The difficulty is added to by the elasticity of the Southern Kingdom in the 6th century; Honan was for a time Southern. Also many of the characteristic crudities of Southern sculpture are found in local Northern work. But the output of Buddhist sculpture was very large, and a certain group can be tentatively formed. In this group a very noticeable difference is to be seen both in type of face and form of drapery. The faces, as might be expected, derived to a great extent from Southern Indian models, are heavy in form, often as broad as they are long, the mouth soft and sensuous, the nose wide, the eyes small and set rather close together with little distance between eyeball and brow. The bodies are somewhat squat and, though dignified, static in pose. The draperies hang in heavy folds, close to the body, and there is no lightness of treatment, little striving after graceful design. The Northern treatment of the seated figures, in which the robe falls over the edge of the pedestal in a formal pattern of folds and pleats, must also have been popular; for it was doubtless from the Southern models of this type that the form penetrated to Japan, where it attained great popularity.¹

A possible Southern example of the 6th century is that in the Cleveland Museum, Ohio (Plate 19), in which both front and back are elaborately ornamented. The front side is carved with a fine image of Sakyamuni, his hands in the preaching attitude, his legs crossed, each foot supported by a tiny *apsara*. The figure is about twice the size of any other figure on the stele and is of considerable dignity. The drapery is a little less heavy than in some images, and the pleats on the legs are treated in the "ripple" manner as seen in the Northern style. This is even more obvious in the figure of Avalokitesvara (Plate 20). On either side of Sakyamuni are Ananda and Kasyapa and two Bodhisattvas. In these attendant figures the silhouettes and the folds of the robe are clumsy, though there is a certain impressiveness in the poses. The upper part of the stele is filled with the well-known design of the translation of the sacred relics, but the treatment is lifeless; and never in this Southern group does the execution of this scene approach the fire and vitality of the Northern representations. On the back is represented the Sakyamuni trinity with above three Dhyāni Buddhas, the arch being carved with a charming

¹ Cf. the Tori trinity at Horyuji (With, *Buddhistische Plastik in Japan*, 1920, Plate 1).

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design of leaves, representing the *bodhi* tree. It must be clearly noted that in both the 5th and 6th centuries it is often extremely difficult in the absence of inscriptions to identify the divinities represented, as the Chinese sculptors often deviated from the strict poses and attributes, often omitted the latter altogether. This stele is not dated, but is probably to be grouped with Southern work of the 6th century. The front of the Winthrop stele (Plate 21), which is dated 559 A.D., is very closely related to it in the style and form of the main images,¹ but a certain freedom in the carving is absent from this stele, which is possibly a little earlier in date.

A type of image which commenced to be popular in the 6th century in North and South was the dual representation of Avalokitesvara. Though it is itself a single image, it is probably in this group that may be placed the seated figure in the Freer Collection (Plate 20). On the other hand the statuette may represent Maitreya as a Bodhisattva. Though there is very little grace in the body, there is considerable charm in the treatment of the drapery. The skirt is arranged in an easy pattern, the rippling folds of the leg-drapery flow rhythmically, while the long falling streamer adds a touch of individuality. The finest portions of the design are, perhaps, the exquisite pattern of *bodhi* leaves, which encircles the halo, and the very delightful group of adoring infants on lotus leaves floating in water upon the pedestal. This figure, which I consider typical of 6th-century work, is assigned by the curators of the Freer Museum to the Sung period, with no very evident reason. The type and pose is one which may be paralleled in other images of the dual Avalokitesvara (cf. an example of the T'ang period in the Freer Collection). The modelling of the body lacks any of the naturalistic treatment which the Sung craftsmen would almost certainly employ, nor does there seem to be any trace of the archaistic feeling, which would of necessity be evident if this ascription be correct.

The pose of the leg upon the lotus foot-rest and the trailing streamer are to be found in Korean sculpture of the 7th century,² and in Japanese figures of the same period.³ And it is to be concluded that the original type was found in China. A slightly later group in the Metropolitan Museum confirms the pose in T'ang times. The naturalistic treatment of the boys⁴ may be paralleled with the figures of the worshipping

¹ Ill. *Metropolitan Museum Bulletin*, 1916, p. 148.

² Ill. Havell, *Handbook of Indian Art*, 1920, Plate 53.

³ Ill. With, *Buddhistische Plastik in Japan*, 1919, Plate 125.

⁴ These possibly represent the souls of the Blessed about to be born into Paradise.

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monks on the base of the Peytel bronze (cf. Plate 40, Fig. 1), of the lotus leaves with the halo of the Amida figure of the Sui dynasty (cf. Plate 42). The freedom of the treatment preclude an earlier date than the second half of the 6th century ; but the figure seems to me to have nothing to do with Sung sculpture. I do not think myself that T'ang workmanship can be traced in it, though such a date is more plausible. There seems to me nothing of the sympathetic treatment of body and drapery which is so characteristic of later work, but everything of the stylized grace of the 6th century, and in particular of the somewhat heavy, though rhythmic, quality which seems to characterize the relics of Southern workmanship.

An important stele is in the Winthrop Collection, New York (Plate 21), dedicated by Lu Tzu T'ang in the Ch'en dynasty which is dated 559 A.D. The stele is of white marble and is heavily coloured and gilded ; a good deal of this colouring remains in the original state, dark red being the predominant colouring with traces of vivid green.

The front of the stele is similar to the Cleveland stele in many details ; it is the back that is the more interesting. In the central niche is a figure of Avalokitesvara, seated knee over knee, at either side two dragons, while below the donor and three of his family appear. The long flowing streamers of the god's robe are decorative in the extreme, but the sculptural achievement falls far short of Northern excellence ; the figures are heavy and uninteresting.

There can, in my mind, be no question as to the authenticity of the inscription. The pigment, which is of great age, remains firmly engrained in the letters in a manner which I defy a forger to copy.

In the Freer Collection are also two large decorative reliefs of unusual interest, which seem to me to have a very probable connection with the South and not to enter the Northern provenance in feeling at all. The two panels represent scenes from the life of Buddha and Amida's Paradise, and are treated with a ripe feeling for decoration and design. The gracious poses, the soft curve of the bodies, the rich details of the background are extremely lovely. The figures themselves recall in their naked simplicity and in the treatment of the contours of the body the great Buddha at Anuradhapura,¹ which may be dated from the 4th-5th centuries. The lack of plastic modelling in the bodies, the slim arms and feet, the noble poses are in close contact with the type of that great masterpiece. The reliefs themselves cannot fail to strike one with their resemblance to the

¹ Ill. Havell, *Handbook of Indian Art*, 1920, Plate 52.

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Borobodur reliefs. But there is none of the voluptuous charm of those lovely carvings. The severe beauty of the scenes must date them at a considerably earlier period. It is almost certain that if a T'ang sculptor had carved these scenes he would have invested them with a greater sense of movement, a higher degree of modelling,¹ and since there is nothing of the primitive roughness of the 5th century, it is to the 6th that we can most probably assign them. The frigid grace of the North is lacking, and it is likely that a Southern artist produced them, working under strong Indian influence. Originally they were heavily coloured and gilt, but more recently a heavy grey pigment has been washed over them. They are very lovely and of the highest quality that the South can have produced (Plate 22). In the main Southern sculpture seems to have been greatly inferior to Wei Tartar contemporaneous art.

From this generalization must be excepted the funerary art of the epoch. The Liang winged lions have a power that is quite distinctive from any other Chinese work, and are, perhaps, the finest productions of the period (see Chapter VIII).

TAOIST SCULPTURE

It is during the residence in the South of the Chinese Court that the making of Taoist images first achieved great popularity. The early tenets of Taoism had been philosophical and mystical, but these had given way to a creed of exorcism and superstition, and it was this changed form of Taoism that was in favour under the Emperor Wu ti of the Han dynasty, who was a great supporter of the creed. The first actual image that can be traced is the golden figure of Lao tzü set up in 158 A.D. by the Emperor Huan ti.² During the Wu dynasty (229-265) the first temples were set up with images of Lao tzü, but it is not till the Liu Sung dynasty (420-479) that the elaborate rites in connection with sacrifices, charms, altars, and all the other paraphernalia of the Taoist black arts seem to have been regularized, or images of T'ien Tsun, Lord of Heaven, set up. T'ien Tsun is the supreme deity of the Taoist pantheon, the deification of the primordial power of Nature. He and Lao Tzü are often difficult to distinguish, though the commonest representation of Lao tzü is bearded and wearing a peculiar kind of Phrygian cap. He is usually attended by two servants, as is T'ien Tsun, particularly in representations of the latter,

¹ Cf. the figures on a base in the Freer Museum of the T'ang period. Ill. Bosch-Reitz, *Catalogue of Early Chinese Pottery*, etc., 1916-19, 330. ² Hou Han Shu, VII.

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which often approximate extremely closely to Buddhist steles ; these they in fact copied, even to the appearance of Buddhist incense burners flanked by figures, a design common on the pedestals of Buddhist steles. The imitation reached such a pitch that we find in 570 A.D. Chen Luan presenting an address to the Throne ridiculing Taoism. " These Taoists," he says, " make statues of Lao Tzŭ with Bodhisattvas on each side, one called Vagragatha, the other Avalokitesvara."¹ Omura gives the earliest surviving Taoist relief as 526 A.D. ; this is inaccurate. In the collection of Mr. Hayasaki at Tokio is an image of T'ien Tsun dated in the period Yung-ping (508-511 A.D.),² and in the Kuroda Collection is another dated 521 A.D.³ The T'ien Tsun image at Cologne, here illustrated (Plate 23, Fig. 1), may be as early as 464 A.D.

These Taoist figures are characterized by their rough drawing and coarse cutting. During the earlier period down to about the middle of the 6th century the drapery is usually treated with crude incised lines, recalling the treatment of some Han figures.⁴ The image of T'ien Tsun at Köln (Plate 23, Fig. 1) has been published several times as a Buddhist sculpture dating from the year 159 A.D. in the Eastern Han dynasty. The *nien hao* of the inscription is Yung k'ang. This is open to five interpretations :—

- (1) 167 A.D. (Eastern Han dynasty).
- (2) 300 A.D. (Chin dynasty ; Emperor Hui ti).
- (3) 396 A.D. (Latter Yen dynasty, N.E. China).
- (4) 412 A.D. (Western Ch'in dynasty, N.W. China).
- (5) 464-5 A.D. (Joujan Tartars, N. China).

Of these the last two are the most likely, and No. 5 is the probable date if the inscription is not a forgery ; indeed it is unlikely that so poor a piece of sculpture would be considered worth the trouble of an elaborate forged date. The possible year, then, is 464 A.D. The Joujan Tartars exercised a considerable power over a varying portion of North China in the 5th century, and their *nien hao* would be accepted pretty widely. The stone itself cannot be Buddhist of the Han dynasty. It is far too closely allied with a group of Taoist sculptures centring round the beginning of the 6th century to need separation, nor is it of the type that would be

¹ *Kwang Hung Ming Chi*, 9.

² *Masterpieces of the Fine Arts of the East*, 1916, Vol. 13, Plate 95.

³ *Ibid.*, Vol. 13, Plate 96.

⁴ Cf. Plate 6.

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expected in a purely Indian importation, which the date 159 A.D. would imply. The central figure is entirely non-Indian; the treatment of drapery and the falling lappets of the sleeves can be paralleled in other Taoist figures.¹ The attendant figures, the design of flying phoenixes, and the mystical roundels again find parallel in other statues.² The figure holds in his hand a curious-looking object, which is not recognizable as a Taoist symbol, but which is probably copied from the half-open lotus bud carried by Avalokitesvara. The design on the pedestal is probably of the donor—a mounted figure would be more usual, perhaps, for a Tartar than a Chinese³—and not, as it otherwise must be, Buddha departing from the city. The design and carving is distinctively Taoist, and being rather more primitive in design and execution than some of the 6th-century examples may possibly be dated 464 A.D. If the inscription is a forgery, a date in the first half of the 6th century is most probable.

The fact that the Imperial family, which founded the T'ang dynasty, bore the same surname as Lao tzü was used as propaganda by the Taoist priests, and the number of images increased greatly. Taoism was, in fact, the official religion in T'ang times, and many an emperor died as the result of the administration of the Taoist Elixir of Life. In 741 A.D. the Emperor Hsüan Tsung dreamed that Lao Tzü appeared to him in a vision, and he ordered images to be made according to the figure he had seen. In 744 he ordered statues of Lao-tzü and Buddha to be supplied by the Government to the capital of every province. When the Tai Ch'ing was completed figures of the Emperor Ming Huang and other distinguished personages were set up beside an image of Lao tzü.

T'ang Taoist sculpture is much more sophisticated than earlier work, but it is still crude enough in all conscience. The stele in the Museum of Fine Arts, Boston, dated 754 A.D., is a typical example (Plate 23, Fig. 2). In the upper register is seen Lao tzü, bearded and capped, attended by two servants; the folds of the dress falling over the pedestal are unusually Buddhistic in feeling. In front of him is a three-legged arm-rest, an adjunct of Taoist deities, introduced into sculpture about the middle of the 6th century according to Japanese criticism; below are the donors. There is a certain simplicity and dignity about the poses and the drapery; the edge of the relief is decorated with a slight design of scroll-work.

Taoist sculpture does not add much to the history of Chinese art; why the sculptors were content with objects of such mediocre worth is difficult

¹ Cf. the statue in the Kuroda collection mentioned above.

² *Ibid.*

³ Cf. Plate 52.

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to understand. The primary reason for Taoist sculpture was the desire to emulate the Buddhist popularity; if you are going to advertise,¹ you must use the best material. Possibly the Taoist priests realized the ineffectuality of attempting to outmatch their rivals and did not exert themselves to any great extent.

(B) The two Northern dynasties : Northern Ch'i (550-581).
Northern Chou (557-581).

The Western and Eastern Wei were succeeded by two dynasties, which were Chinese in family at any rate, and which, though they ruled over semi-Tartar kingdoms, are yet considered as native kingdoms by Chinese historians. The Northern Chou dynasty is marked by the second great Buddhist persecution of 575 A.D.

NORTHERN SIX DYNASTIES STYLE

The period marks the fullest development of the Wei Tartar tradition; rhythmic display reaches its culmination in the quarter of a century which preceded the frightful destruction of statues and secularization of priests carried out under the orders of the Emperor Wu ti of the North Chou dynasty. The divinities are approaching the stage when they were regarded by sculptors as an opportunity for exercises in the treatment of the human body, provided types were conformed to. They have long since left the realm of remote and awful deities and passed into that of familiar and kindly powers. The elaboration of detail and the stylized grace of drapery achieve their greatest perfection in this era; examples of varying types are to be seen at Lung-mên and Kung-hsien² (for other caves see Appendix I).

Perhaps the chief characteristic is the great length and slimness of many of the standing figures and the rather frigid beauty of the drapery designs. A succession of flaring pleats at the side, swathed folds at the waist, shell-like pleats on the legs, streamers caught across the body or trailing to the ground, elaborate chains and girdles are features which combine to carry formal pattern of dress to its zenith.

¹ The most charming instance of advertisement in connection with religion is in the glass-makers' Nativity play, where the second shepherd, on being asked what the leader of the heavenly host was singing about, replies that "moche he spake of glas."

² Cf. Chavannes, *M. A.*, etc., 1909, Vol. I, Plates 207 and 262.

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The most popular deity of the period is Avalokitesvara;¹ he is usually represented standing, a bottle in the left hand, his right raised in the attitude of charity, but when he carried the lotus-bud or the willow-branch as well as the bottle, the attributes may appear in either hand. As a rule, he wears a small figure of his master Amitabha Buddha in the front of his tiara, and very often the necklace of pearls presented to him by Akshayamati. Avalokitesvara is also represented in the attitude of meditation, with one leg crossed over the other knee, the chin resting on the hand. Also very popular at this time was the Buddha Vairocana. Without the aid of inscriptions he is practically indistinguishable from Sakyamuni.

A statue which embodies many of the characteristics of the period, though not in their fullest development, is the figure of a Bodhisattva² in the Freer Collection, Washington (Plate 24). The slim graceful lines of the figure, the delicately chiselled hanging chains are features that constantly recur in the images of the various grottoes. The treatment of the X-like pattern of the cloak-ribbons has developed; the buckle is much lower on the body than in earlier representations. A good deal of gold and red colouring remain on the figure, the beauty of which is much enhanced by the simplicity of the halo with its Dhyāni-Buddhas in contrast to the elaboration of the drapery.

The Maitreya figure in the Freer Collection (Plate 25) seems to me characteristic of the seated figures of the period. The treatment of the drapery is comparatively advanced and the contours of the legs are more visible through the robe than is customary; the pattern of the chains is very similar to that on the preceding figure. The design of the halo may be compared with that of the Sarnath Buddha (ill. Havell, *Handbook of Indian Art*, Plate LIII B). The figure seems transitional in feeling and to be approaching the immature sense of modelling of early T'ang art.

A stele of great richness is that in the Pennsylvania University Museum, Philadelphia (Plate 26). The inscription on the back records that it was restored in the 40th year of the Emperor Chia ching (1561 A.D.), and that the original inscription was dated in the second year of the great Ch'i dynasty; that the base had been destroyed during civil disturbances, and that certain pious individuals had undertaken to set it up again. There is not much

¹ Of about eighty figures twenty-five are Avalokitesvara, eighteen Vairocana.

² Very close parallels to this figure may be found in the caves of the Northern Ch'i dynasty at Mount T'ienlung, near Tai-yüan Fu (ill. *Kokka*, August, 1921, p. 87).

THE SIX DYNASTIES

likelihood of it being a Ming copy, though such exist,¹ as the weakness which is visible in such copies is not present in the slightest degree. It is, however, doubtless from the Chia ching period that date the red pigment with which the dome of the niche is painted and the other traces of colouring. The main figures are very vividly carved, and the drapery is elaborated almost to a pitch of fussiness. An unusual feature is the position of the donors who are represented in a compartment under the dragon-top, instead of on the back or the base as is usual. A charming little frieze of musicians above the main niche represents the temptation of the Buddha with worldly pleasures. The dragons curled round the top of the stele are a fairly common type of ornament on monumental slabs, which dates from the Han period, and continues on till the T'ang period, when definite regulations as to their use, which was confined to officers of the first five ranks, were laid down. One of the most interesting features of this stele is the curious series of mythological scenes carved in low relief on the sides of the stone.

The main feature of the standing figures of this era is the growing tendency to develop the modelling of the body and the elaboration of the drapery, which, both in free line and in formal pattern—the system of flaring pleats at the side is much used—often attains the highest degree of stylized rhythm. This development of the natural modelling, however, never achieves a free attempt; it is always constrained by archaic convention. The elaborate style is well epitomized by the extremely beautiful little figure of Avalokitesvara in the Havemeyer Collection, New York (Plate 27). In this statue the whole charm of rhythmic grace seems to me to be summed up. The swinging chains, the elaborate system of pendent streamers and girdles, the rich dressing of the hair, the flowering lotus branch, all play their part. The body is beginning to show modelling, the head, slightly bent, of great loveliness. And yet the sculptor has never allowed the elaboration to run away with him. The whole design is completely under control, and here it seems to me that the great figure in the Museum of Fine Arts, Boston (Plate 28), magnificent though it is, has overstepped the limits of decoration; the pattern of the chains is fussy and weak. But the statue is a noble thing. The pose is dignified, the face of severe loveliness, the falling folds of the robe at the side very free. The profile view is more beautiful than the front; here the slim body, the long lines of the dress, the gracious inclination of the head are shown at their most exquisite. It is only in the elaborate detail that this wonderful

¹ Cf. A stele in the Peytel Collection, Paris, ill. *Ostasiatische Zeitschrift*, Vol. II, p. 335.

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figure lays itself open to criticism. There is still something left in the treatment of the body of the flat feeling of Wei Tartar art, but there are also signs of the commencement at naturalistic modelling. From another statue at Minneapolis,¹ dated 571 A.D., in which the treatment of drapery and the pattern of chains is almost identical, it may be concluded that this is the probable date of this figure, while the Havemeyer statue, which in style belongs, I think, to the same period, may be possibly a little earlier.

The great persecution of 575 A.D. marks the close, for part of Northern China, at any rate, of the epoch, which in its latter stages reaches a transitional period, which bridges the gulf between the archaic art of the Wei Tartars with its stylized rhythm and formalized grace and the natural modelling and free rhythm of T'ang art, between the flatness of the 6th century and the roundness of the 7th. This transitional period is well characterized by the later statues of the era under review, such as those described above, the figures of the Sui period, on which we are now entering, and the images of early 7th-century T'ang work. The painter Ts'ao Chung-ta of the Northern Ch'i dynasty was the originator of a school, which, both in painting and sculpture, achieved a distinctive style. Ts'ao's figures, which looked as though they were dipped in water from the close-clinging draperies, were very popular as models in the T'ang dynasty, as were Wu Tao-tzu's for the opposite quality, blown by the wind. It is possible that Ts'ao's type bore some resemblance to such figures as the Bodhisattva (Plate 34), Wu's to such as the bronze Avalokitesvara (Plate 44, Fig. 1).

¹ This figure, which is in the Institute of Arts at Minneapolis, was excavated from the site of the Ku shih po ssu temple in Shansi, is dated 571 A.D., and has a further inscription of the Sui dynasty eulogising it. It is illustrated in the *Bulletin* of February, 1918.

CHAPTER VI

THE SUI DYNASTY (581-617) THE T'ANG DYNASTY (618-906)

In 581 A.D. a new regal family, the Sui, seized the throne in the North, reunited the two Northern kingdoms, and in 586 A.D. the founder Yang ch'ien subdued the Southern kingdom, and once more China was an Empire. The second emperor of the line, Yang-ti, is one of the most curious figures in Chinese history. Ascending the throne by a parricidal *coup*, he combined the rôles of successful general and recondite debauchee. He launched out into vast and wholly successful Central Asian campaigns, he constructed a canal system connecting all the principal cities with the capital, and he rebuilt Lo-yang and set up a series of palaces for himself out of the money his economist father had saved. In the most famous of his palaces he had a library constructed in which the doors and windows opened when you entered, and closed as you left the room. But he indulged his vicious habits too much, and the Empire was split into sections once more. Finally, Li Shih-min, prince of T'ang, subdued the rival claimants and placed his father on the throne. It was during the Sui dynasty that the Buddhist and Taoist texts were first accepted for the public examinations.

SUI STYLE

The effect on Buddhist sculpture of the Sui dynasty is, in theory at any rate, to combine the Northern and Southern styles. In actual practice it is perhaps the Northern influence which predominates, but a very distinct style emerges. The length and slimness, which had been becoming a feature of the close of the six dynasties in the North,¹ are often met with in Sui sculpture, but there is a tendency to simplify the drapery, which is not characteristic of the preceding era. The faces lose the long oval shape of the North and become smaller and rounder ; a rather sentimental smile is also characteristic.² There is a certain tendency towards naturalistic modelling, but there is still a great sense of archaic restriction, which is combined with a very marked delicacy of workmanship in small details. The head-dresses and jewellery of the Bodhisattvas are often very lovely, and they are thrown into greater patency by the tendency to simplify the

¹ A fine series of Sui caves at I-Li, Shantung, are illustrated in Omura, Vol. I, pp. 275-80 ; the resemblance between some of the figures and the two Bodhisattvas on the Tuan Fang altar-piece (Plate 42) is noticeable.

² Cf. figures on Plate 42.

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drapery. The sculptor is beginning to realize the displacement of the dress consequent on the movement of the limbs, and there is markedly less of the purely ornamental effect to be seen in Wei Tartar work. A good many dated caves with sculptured figures are to be found, the largest group being probably in the Kung hsien¹ (535-867 A.D.) caves in Honan. The favourite deity of the period is Sakyamuni, but Amida's influence is rapidly growing.

Of one sculptor of the Sui dynasty something is known. In 589 A.D. Wen ti sent to Nanking to fetch the sandal-wood image, which Wu ti of the Liang dynasty had imported from India, to Ch'ang-an. His envoy had it copied by the sculptor Chen-ta.

An example which illustrates the Sui type of face, though the modelling and the knowledge of drapery is, perhaps, too advanced, is to be seen in the lovely though sadly damaged terra-cotta relief in the Eumorfopoulos Collection, London (Plate 29). Here the delicate workmanship, the small broad face and sweet smile are all typical of the period. The grouping and the canopy recall the reliefs from the Pao-ch'ing ssu Temple—now in the Hayasaki Collection—some of which are of this period, some of the early T'ang period, while the hanging banner ornaments may be paralleled on the Tuan Fang altar. The epoch is a short one, but it produced a very definite style, which can be clearly differentiated from the Indian revival which marks the opening of the T'ang period. The finest example of Sui sculpture in existence is the Tuan Fang altar-piece (Plate 42).

THE T'ANG PERIOD (618-906)

7th-century history.

The founder of the T'ang dynasty soon reaped his reward. Li Shih-min's father died, and in 627 A.D., at the age of thirty-two, he ascended the throne, assuming the name Tai-tsung. For twenty-two years he ruled the Chinese Empire and elevated China to a position which it had not held since the reign of Wu ti of the Western Han dynasty. T'ai-tsung recaptured the Central Asian principalities, which had broken free at the close of the Sui dynasty, subdued the barbarian tribes, who once more threatened to overwhelm China, and subjected to feudal suzerainty, for the first time in Chinese history, Tibet. Tai tsung is much the most important name in the 7th century, his successors being renowned for their vices rather than their virtues.

¹ Ill. Chavannes, *M. A.*, etc., 1909, Vol. I, Plates 275 and 276.

THE SUI AND T'ANG DYNASTIES

7th-century style.

At the commencement of the T'ang era Confucianism experienced a revival; Taoism had been adopted, too, as the official religion, but a fresh influx of Indian influence and in particular the return of Hsüan Tsang in 645 A.D. from his long journey of fifteen years visiting Central Asia and India, once more established Buddhism as the favourite religion. Tai tsung's consort, too, was an enthusiastic Buddhist and allowed her court to address her as Maitreya. Two years before Wang Hsüan ts'e and Li I-piao had escorted back to Magadha some Indian envoys. Among their suite was the sculptor Sung Fa-chih, who while in India made drawings of the imprint of Buddha's foot and of the Maitreya statue in the monastery of the *bodhi* tree. On their return everyone copied them, and the designs were spread over the country long before Sung reached Ch'ang-an. By Imperial order he also made the *Hsi Kuo chih*, "Memorial upon the Western Lands," in 16 chapters, 14 of which were devoted to illustrations of sculpture, etc. It is extremely unfortunate that this work has not survived. Hsüan Tsang brought many images back with him, and an official fresh recognition of Buddhism was celebrated in the most lavish manner. A list of the actual images is contained in the appendix to the *Hsi Yü Chi*.

- (1) Bronze or gold image, 18 in. high, with stand and halo. Copy of shadow image in the Dragon Cave on the front Sambōdhi, Magadha.
- (2) Bronze or gold image, 39 in. high. Copy of "the Wheel of the Law being turned for the first time" at the Deer Park, Benares.
- (3) Carved sandal-wood figure, 17 in. high. Copy of the statue by King Udayana of the Buddha in meditation.
- (4) Carved sandal-wood portrait and carved sandal-wood Buddha, 33 in. high. Copy of "the Buddha descending from Heaven on a jewelled staircase" at Kapitha.
- (5) Silver image of Buddha, 4 ft. high. Copy of "the Buddha preaching the Lotus and Kindred Sutras on the Vulture peak" at Magadha.
- (6) Bronze or gold Buddha, 39 in. high. Copy of the shadow image of "the Conquest of the Poisonous Dragon" at Nagarahara.
- (7) Sandal-wood Buddha, 15 in. high. Copy of "the touring from city to city performing miracles" at Vaisali.

Hsüan Tsang's example was followed by many other devout pilgrims in the 7th century. Their ways were facilitated by the fact that Tai tsung

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had given the Princess Wen chēng in marriage to Srong Tsang, king of Tibet, whom she converted to Buddhism, and on whose death she became queen. The Princess did good service to the faith by keeping the Indian routes open. On the occasion of her marriage to him Srong sent Tai tsung a golden goose, 7 ft. high, and hollowed to hold three gallons of wine.¹

With the T'ang dynasty we enter on a period in which the gods have ceased to be regarded with any awe by the sculptors. The types are more or less fixed, and we find the artist embarking for the first time on genuine anatomical study. In the 6th century there was a tendency towards natural modelling, but stylized rhythm and archaistic convention were of greater importance. In the T'ang dynasty the individualist holds the field and is able to really try his hand at a modelled form and a free drapery. Certain characteristics are to be noted in T'ang faces. The eyebrows still fall to the lines of the nose and do not meet in the middle except in one or two early examples under strong Indian influence, perhaps taken from 6th-century Ajanta models. There is once more a wide space between lid and brow; the faces have grown longer again, and there is a particular characteristic to be noted in the prevailing cutting of the lids. Both are cut in the same curve; that is to say, the line of the upper lid follows that of the lower—in pre-T'ang sculpture the curves are usually different—and there is frequently an emphasis of the curve of the upper lid just above the eyeball, which is not followed in the lower lid. The line of the lids is usually prolonged towards the ears. This peculiarity of cutting is to be found with variants in the majority of T'ang statues;² it is to be seen on a few Sui figures, but rarely before that.

The influx of fresh Indian influence and the new freedom of ideas combines in 7th-century sculpture to give an archaistic feeling of type coupled with an immature sense of modelling to the images. The drapery, too, still tends towards stylized rhythm; but there is a real attempt at anatomical representation, and the drapery commences to follow more closely the lines of the body in its movements. These signs are abundantly evident in the Pin yang grotto at Lung-mēn.³

This imperfect type of modelling is well characterized by a figure of Avalokitesvara in the Louvre (Plate 30, Fig. 2) which I would associate with this period. The body is fairly well modelled, but the arms are not so good. The simple dress clinging to the limbs in a series of parallel

¹ *Hsin T'ang Shu*, 216a, 3 recto.

² Cf. Plate 33 for a good example.

³ Ill. Chavannes, *M. A.*, etc., 1909, Vol. I, Plates 168 and 176.

THE SUI AND T'ANG DYNASTIES

lines seems to draw its inspiration from Gupta models,¹ while the heavy face with the distinctive curve of the joined eyebrows can be exactly paralleled at Ajanta.² This figure is attributed by French authority to the Wei Tartar period,³ but it does not seem to me to have anything to do with that epoch. There is none of the sense of flatness so evident in Wei Tartar work; the Indian type is so marked and the naturalistic modelling in the rather elementary stage, which is characteristic of early T'ang, is so patent that I think it must be associated with the T'ang period to which the figure in the Metropolitan Museum also belongs (Plate 30, Fig. 1). This statue, which is said to have come from the Lung-mên caves, offers all the features which I consider typical of the sculpture of the 7th century. The modelling is clumsy, but there is a real attempt on the part of the sculptor at anatomical expression. The archaistic feeling so characteristic of the time is further emphasized by the curiously rigid position of the hand and the old method of cutting the lids. Another figure of this type is in the Freer Collection at Washington. Both these images belong, I think, to the earlier portion of the 7th century. Towards the close of the century I would place a seated figure of Avalokitesvara in the Winkworth Collection, London (Plate 31, Fig. 1). The same type of feature is to be seen as in the Louvre figure, but the modelling of the body has considerably advanced and the treatment of the drapery, which is very individual, has a picturesque touch, which reveals a greater accomplishment on the part of the sculptor than would have been found in the earlier part of the century. To much the same period must belong the lovely figure, perhaps of Ananda, holding a lotus bud (Plate 32, Fig. 2), the lines of which are of rare beauty. The pose is simple; the treatment of the drapery in plain lines with a formal pattern indicating the folds at the bottom carries one back to an early type, but here we are conscious that the sculptor is beginning to understand the relation between body and dress, which commences to hang easily, clinging in soft folds. The face is full of dignity and suggests almost a portrait statue.

In the seated divinities the Southern type is sometimes recalled. The figure of Amida in the Cleveland Museum, Ohio (Plate 31, Fig. 2), is noticeably Southern in feature and in dress, showing strong Cingalese

¹ Cf. a torso in the Victoria and Albert Museum, ill. Havell, *Handbook of Indian Art*, 1920, Plate 56.

² Cf. a figure in Cave 9, ill. Havell, *Handbook of Indian Art*, 1920, Plate 82.

³ Cf. *La Musée du Louvre en 1920*. Vol. III of *Les Accroissements des Musées Nationaux Françaises*, Plate III and text.

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influence. The same experimental feeling in the modelling is here ; the graceful lines of the clinging robe are slightly rigid in form. This is probably a 7th-century figure also.

Throughout the whole of the T'ang dynasty Amida¹ is by far the most popular deity. As the ruler of the Western Paradise he is represented most frequently seated cross-legged in an attitude of deep meditation, his hands folded in his lap, palms upward. When represented in a triad, his attendant Bodhisattvas are Avalokitesvara and Mahasthana-prapta.

About the middle of the 8th century commenced the extensive worship of Vaisravana, which continued till the middle of the 10th century in its fullest flood. The legend runs that in 753 A.D. the barbarian tribes attacked Liang Chou. The Emperor Hsüan Tsung ordered the high priest to pray to heaven for aid, and himself deigned to stand with an incense-burner beside the priest. Immediately a heavenly army, under Vaisravana, appeared, and the enemy were defeated. As a result of this the Emperor ordered that the god should be enshrined at the north-west corner of every city and that every temple should have a chapel specially devoted to him. Vaisravana is usually represented as a standing figure in full armour with an aureole, holding a spear in his right hand.²

Another deity in great favour during the latter half of the T'ang dynasty was Manjusri, God of Wisdom, who in 769 was ordered a special hall in every temple in the kingdom. As a separate deity Manjusri was, as a rule, represented seated on a lion or an elephant.

8th-century history.

The chief event of the 8th century is the reign of Ming Huang. His long period of power (712-756) is the golden age of Chinese history. Ming Huang and his consort, Yang Fei, always extolled for her beauty and wit—she seems to have been an exacting courtesan in reality—gathered round them a circle of the finest poets and painters, a court of the most beautiful men and women. Wu Tao tzu, Wang Wei, Li 'ai po, Tu Fu, are a few of the most celebrated names.

The disaffection of the army and the invasion of barbarians made it necessary for the court to fly to Szechuan, where Ming Huang suffered the agony of seeing Yang Fei executed before his eyes.

¹ The proportion is 14 to 1.

² Cf. *Selected Relics*, 1899, Vol. I, Plate 4.

THE SUI AND T'ANG DYNASTIES

8th-century style.

In the 8th century individualistic work lays aside the archaistic sense of the 7th century.¹ The naturalistic modelling of body, hands, and feet, and the harmonious lines of the drapery, in which every pleat and fold filling its place hangs easily and gracefully, are combined with a sense of beauty and restraint, which brings Chinese sculpture nearer the work of the Praxitelean period of Greek art than at any other time in its history. How near this comparison may be carried can be seen in the seated figure, probably of Amida, in the Museum of Fine Arts, Boston (Plate 32, Fig. 1). Here the well-modelled body showing through the robe, which clings in exquisitely simple folds to the limbs, is of rare beauty. The soft lines of the skirt drooping over the edge of the throne are sympathetic in the extreme, and the fine proportions of the pedestal complete the satisfaction of the statue.

The great freedom of 8th-century work is to be seen in the two superb figures of Bodhisattvas in the Pennsylvania University Museum, Philadelphia (Plate 33). This type in which the long lines of the body are emphasized by the robe, which clings tightly to the upper part of the body in graceful folds and is marked by narrow shell-like pleats on the legs—this latter technique was used in the 6th century but the modelling of the body did not show so distinctly—while swinging chains and hanging streamers complete the design, is one which was afterwards popular in Japan during the Tempyo era. The delicate charm of these statues expresses the ideals of the time; it was surely such figures as these that the dour old sage Tao-hsüan had in mind when he complained that T'ang sculpture was too graceful and that every court wanton imagined she was a Bodhisattva.² These two figures are exquisite, none the less so because much of their original colour remains; dark crimson, dull blues and greens, rich gilding, is scattered over their surface. They bear a striking resemblance to the lovely but much worn torso of a Bodhisattva excavated at Si ngan-fou, now in the Museum of Fine Arts, Boston, which was one of the first pieces of Chinese sculpture to reach the West. One can hope that these, too, were once in Ming Huang's capital. A

¹ The Li-ch'eng caverns in Shantung contain dated statues from 759–837 A.D. The characteristics of the period from 8th–9th century can be seen in these caves, illustrations of which are given in Omura, pp. 664 and 665.

² The Emperor Su Tsung, Ming Huang's successor, gave Buddhist fancy-dress entertainments at which the court orchestras of sometimes as many as fifty musicians would perform.

STUDY OF CHINESE SCULPTURE

coarser and more severe figure of the same type, but earlier and more transitional in feeling, is to be seen also in the Philadelphia Collection ;¹ it is dated 706 A.D. These figures are probably to be dated in the middle of the 8th century.

THE 8TH-9TH CENTURIES

The last half of the 8th and the beginning of the 9th century were marked by another period of feverish activity in image-making. T'ang Buddhist art reaches its fullest development, and the breadth and variety of treatment are considerable. In the latter part of the 9th century great stress is often laid on the ornamental adjuncts of the figures, which begin to be treated as exercises in skill and to stand out from the statues in piled-up and elaborately chased designs. It is the feeling of baroque commencing to make itself felt. This baroque impression is well typified by the Amida figure at Boston (ill. Plate 32, Fig. 3). The convolutions of the foliage of the pedestal with their exquisite free cutting are examples of the finest execution of the Chinese baroque artists. The figure of Amida (Plate 34)—for it is, I think, Amida, who is represented, though the preaching attitude is uncommon. Sakyamuni was not popular at this epoch, and the peaceful representation is typical of Amida—must belong, I think, to this era. The treatment of the drapery recalls the 7th-century type illustrated on Plate 32, Fig. 2, but the feeling of restraint has vanished and there is a rich suppleness about the clinging folds, a placidity in the lines of the body, which accords well with the beauty of the face ; the god dreaming through half-shut eyes of his Golden Paradise.

The Bodhisattva (Plate 35) is one of the most deeply religious figures China has given us. On an exquisitely designed pedestal with simple lotus decoration the figure kneels in mystic adoration, hands raised in prayer. The attitude is of great beauty, the expression of the face of rare tenderness. There is all the sensitiveness of a great sculptor in the simplicity of this rare little masterpiece. The garments clinging closely to the limbs correspond with the descriptions of the style originated by Ts'ao Chung-ta, and it is possibly in the school of that sculptor that this figure may be placed. There is a complete control of the relation between body and drapery in this figure, a feeling of conscious loveliness, which seem to me to place it in this period, the period of the highest development of T'ang sculpture. The height of T'ang civilization was reached in the 8th, had already commenced to deteriorate in the latter half of the 9th, century.

¹ Ill. Pennsylvania U. Museum *Bulletin*, Vol. VII, 1916, p. 167.

THE SUI AND T'ANG DYNASTIES

Many pieces of T'ang sculpture are undated, and it is not always possible to find an exact parallel. The consequent dating of them can only be general.

The 9th century saw a more effectual revival of Confucianism. The men of letters had for some time resented the great power of the Buddhist priests. The philosopher Han yü combated it vigorously, advocating the doctrines of the Neo-Confucianism, subtly pointing out that the rights of the family, the principle that appealed so much to the Chinese citizen, both for its individual advantages and for its antique tradition, were totally neglected in the mystic canons of the Buddhist faith. With this doctrine he gained many adherents, and with him soon allied themselves the Taoists. This anti-Buddhist feeling came to a head in 845 A.D. when the Emperor Wu Tsung ordered a great persecution.¹ There were no half-hearted measures; the destruction of the entire Buddhist régime was contemplated. Nearly 5000 great temples and 40,000 lesser ones were destroyed, and 275,000 priests and nuns secularized. All bronze, silver, and gold images were sent to the mint, all iron figures remade into agricultural implements. The timbers of the temples were used to build stables, and to ensure the thoroughness of the destruction officials were sent through the land to superintend the business. Fortunately the chief of these, inspector Su, was himself a Buddhist, and returned to their owners any image under a foot long. Many, too, must have been concealed. But the thoroughness of the methods accounts for the survival of practically no large statues except in stone. This destruction cooled the ardour for image-making, and though Buddhism was restored in 848 A.D. by the Emperor I-Tsung, who is said to have had made as many as a thousand images of sandal-wood, the days of the most lavish iconographic prosperity are passed.

It is to the period after the great persecution that I would assign the lovely wooden pillar in the Metropolitan Museum, New York (Plate 36). It seems to me the production of a ripe understanding, and by its conscious beauty unlikely to be dated as early as 600 A.D., which is the period given it in the Metropolitan Museum. It has neither the archaic sense of the 7th century nor the stylized rhythm of the 6th century; nor is there indeed anything of the naïve simplicity of those times. It is possible that it should belong to the 8th or 9th century. But I should prefer to place it in a period subsequent to the great persecution, when the majority

¹ The reason Wu Tsung advanced was that Buddhism was an upstart religion, which by its vulgar display eclipsed the splendour of the throne.

STUDY OF CHINESE SCULPTURE

of the wooden architecture was destroyed. This magnificent piece of sculpture once supported a beam in a temple with other similar pillars. The design of four Bodhisattvas takes the place of the single great figure of Greek architecture. The artist, finding the elaborate type of Bodhisattva mainly in vogue too florid for his purpose, with a sure sense of design has harked back to the simplicity of the drapery of Wei Tartar art, and by treating the figures in a very slim and narrow form has created a work that is unique in its perfection of line in Chinese art; the balance and proportions are lovely. The pillar is richly coloured, blue and crimson being the predominant tints.

Instances of lacquer figures are rare; but in the Amida figure in the Stoclet Collection, Brussels (Plate 37), is a fine example which seems to me to be of late T'ang style. The statuette, which is in lacquered wood, is very individual, the face that of a young man, the figure immature; a conception which is carried out by the simplicity of the drapery and the purity of outline in the face. This purity of outline is particularly marked in the profile view of the deity.

NON-BUDDHISTIC SCULPTURE

Very few images have been preserved apart from those of the Buddhist or Taoist canons, but occasionally such figures are met with. The small figure here illustrated (Plate 38, Fig. 1) probably represents one of the semi-Taoist divinities who protect a man from evil spirits. He holds what appears to be a tiger in his hands, possibly the White Tiger, a beast of good omen; but the identification of these mysterious divinities is always a matter of extreme difficulty. Sculpturally the figure follows the native tradition in the treatment of robe and form, which is very charming in its simplicity, but it is too sophisticated for a Han figure and seems likely to be of the T'ang period. It may be compared for type with the human figures before tombs of the T'ang dynasty.¹ Another rare type of figure is of the animals, which have charge over the hours of the day. The Chinese day is divided into twelve periods, and to each of those periods is assigned an animal. Occasionally in T'ang times figurines of these animals, which were always represented wearing human dress, were placed in the tombs grouped according to their corresponding quarter of the globe. An example from the Winkworth Collection, London (Plate 38, Fig. 2), is shown; the lines of the drapery are simple and

¹ Chavannes, *M. A.*, etc., 1909, Plate 299.

THE SUI AND T'ANG DYNASTIES

typical of T'ang figurine work. A complete list of beasts and hours is appended.

Tzu : the rat : 11 p.m.-1 a.m.	}	North and Water.
Ch'ou : the ox : 1 a.m.-3 a.m.		
Yin : the tiger : 3 a.m.-5 a.m.		
Mao : the hare : 5 a.m.-7 a.m.	}	East and Wood.
Ch'en : the dragon : 7 a.m.-9 a.m.		
Ssu : the snake : 9 a.m.-11 a.m.		
Wu : the horse : 11 a.m.-1 p.m.	}	South and Fire.
Wei : the sheep : 1 p.m.-3 p.m.		
Shēn : the monkey : 3 p.m.-5 p.m.		
Yu : the cock : 5 p.m.-7 p.m.	}	West and Metal.
Hsü : the dog : 7 p.m.-9 p.m.		
Hai : the pig : 9 p.m.-11 p.m.		

From this table it can be seen that our figure, which is singularly Egyptian in feeling, presides over the hours of 5 a.m.-7 a.m., rules under the auspices of Wood, and would be placed in the east corner of the tomb.

T'ANG SCULPTORS

The most famous sculptor in T'ang times was Yang hui-chih. He and Wu Tao-tzu were imitators of the 6th-century painter, Chang Sēng-yu of the Liang period. When Wu Tao-tzu had the good fortune to secure a post as court attendant and so received an opportunity of becoming famous, Yang hui-chih became so angry that he burnt all his materials and devoted himself to sculpture. In this he attained the fame he desired, and it was a popular saying that Wu's pictures and Yang's sculpture had surpassed the divine excellence of Sēng-yu's art. In the temple of Hui-chung at K'un-shan near Soo-chow was preserved an image of Vaisravana with two attendants, which was said to be exceedingly lovely. Yang was the first sculptor to make an image of the 84,000-handed and eyed Avalokitesvara, in which he reduced the number to a thousand, an example always followed since. At the Fu-yen temple near Ch'ang-an all the clay figures were by Yang ; he also made a model of the holy mountain Langkā.

Han po t'ung, known in China as one of the " Three Inimitables," carved a Buddha, which is mentioned in the Ch'ang-an Topography (Ch. X. 7) as being in the temple of the great Cloud Sutra in that city. In 667 A.D.,

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when the renowned sage Tao-hsüan died, he was commissioned by the Emperor to execute a statue of the dead philosopher, which he did in clay. In 656 A.D. the Emperor Kao Tsung held high festival on the occasion of the appointment of the governess of Ho Tung chin to the order of priestess, and ten of the most holy priests were invited to the ceremony. Wu Chih-min was ordered to make images of these priests. His great rival was the sculptor An-cheng, who gained great fame by making an image of Manjusri, who, he declared, in answer to his prayers had appeared and granted him a sitting. The priest Fang pien applied to the high priest at Hsin Chou for permission to make Buddhist images. To test him the high priest ordered an image of himself. This Fang pien executed with the greatest skill, but on showing it to the high priest was informed that though doubtless a good sculptor he was unskilled in Buddhism and was given some clothes. Fang pien afterwards became famous. Other names are Yüan Ch'ieh, Hsien-chiao, Li-hsiu. But all these are unfortunately mere names and none of their work can at the present day be recognized.

DOWNFALL OF THE T'ANG DYNASTY

Towards the close of the 9th century the T'ang Empire fell into decadence; finally, in order to quell a peasant revolt, the aid of the Uigurs was called in and the kingdom broke up. The close of the T'ang dynasty and the succeeding troublous epoch of the Five Dynasties find the sculptural tradition falling into decay. The dangerous softening of the lines, the development of the ornamentation, which is characteristic of the time, is well illustrated by the Amida figure in the Museum of Fine Arts, Boston (Plate 32, Fig. 3). There is a tendency in the lines of the drapery to play with calligraphic effects, and the modelling of the floral pattern on the pedestal, though exquisite, verges on the sentimental. The classic tradition of T'ang art is making way for the characteristic sweetness of the Sung period (960-1280).

BRONZE BUDDHISTIC STATUETTES
FROM THE 5TH-10TH CENTURIES

The making of small bronze images has always been one of the most popular forms of devotional art in the history of Buddhism in China. The majority of these images were gilded, but now and then figures are met with which retain the natural colour and patina of the bronze. It is worth noting that under the Wei Tartar régime a peculiarly pale tint of gilding was often used, which is very distinctive. These small bronzes were often the work of the private individual. Under the Wei Tartar régime, at any rate, when image-casting seems to have been part of the education of the upper classes, the devout citizen was probably accustomed to make small images for himself, for his home, for travelling, for dedication on his visits to the temple, even occasionally, perhaps, for presentation to his friends. Certain divinities seem to have been popular at different periods to those in stone,¹ and the art of bronze progressed much more rapidly than that of stone. Consequently bronze statuettes are often in advance of the corresponding stone figures, though the same type of development is to be found in each case.

The earliest dated bronze known is an image of Maitreya of the year 435 A.D.,² formerly in the Tuan Fang Collection. It is a heavy, crude figure of no great artistic merit, the drapery bearing Southern Indian influence. The inscription gives its provenance as under the Southern Native dynasty, and it has all the characteristics of an immature, slavish copy of an Indian model. From about 480 A.D. to about 520 A.D. small images of Avalokitesvara were very popular. The god is generally represented with slim body in varying types of drapery treatment and a lotus flower in one hand, a bottle in the other. An instance of the class is to be seen in the image in the Stoclet Collection, Brussels (Plate 39, Fig. 1), where the figure stands against a boat-shaped mandorla decorated with incised flame-designs and wears a heavy robe and cloak, in which the folds are wrought into a series of flaring pleats at the side, the elaboration of which is considerably in advance of the stone sculpture of the time. The date is 516-517 A.D. in the period Hsi-ping.

About 510 A.D. commenced the popularity of the images known as To pao hsiang, representing the conversation between Sakyamuni and

¹ The conclusions on this subject are the result of detailed comparison between a large number of dated bronzes in public and private collections and in such works as Omura's *Sculpture*, Tuan Fang's Catalogue, etc. etc.

² Omura, Plate 430.

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Prabhutaratna. These images remained at the height of their favour till about 540 A.D. I have illustrated two examples, widely different in characteristic. The first in the Stoclet Collection, Brussels (Plate 39, Fig. 2), despite its Northern origin, seems derived from a Southern Indian type. The two divinities, squat little figures, with robes draped in parallel folds, are somewhat lifeless, posed straight to the front, and though there is considerable dignity in their feeling they afford the greatest possible contrast to the example in the Peytel Collection, Paris (Plate 40, Fig. 1). This is one of the most exquisite little relics of Chinese Buddhist art. Against their narrow pointed mandorlas engraved with flame pattern the two gods sit, slender figures with thin ascetic faces, engaged in their divine conversation. The graceful pose of the bodies, the exquisite pattern of the folds that droop from the crossed legs over the edge of the throne seem to emphasize the flame motive. Below two dragons guard the sacred elixir, and on the pedestal in low relief are the figures of the two donors, praying. It is a radiant little piece of sculpture, shining with the pale glitter of Wei Tartar gilding. These two bronzes are dated within a year of one another; the Stoclet bronze, 519 A.D., in the period Chin-kuei, the Peytel, 518 A.D., in the reign of Hsi-ping. Occasionally during this period figures are found of a very flat type, in which the drapery is treated by incisions only.

From about 535 A.D. there seems to have been a revival of the popularity of Maitreya, but Amida, too, is found in fairly large numbers, and from about 550 A.D. on till the beginning of the Sui dynasty, Vairocana is the most popular deity. A little figure, probably of Amida, in the Stoclet Collection, Brussels (Plate 40, Fig. 2), belongs to this period. The seated divinity is of the simplest type. His robe is gathered round him in plain folds; his hair is dressed in a plain knob. Every detail has been suppressed to concentrate on the quiet meditation of the face. The robe is a simple treatment of the plastic sheath, but there is an attempt at conveying modelling beneath it, and the figure cannot, I think, be before 550 A.D.

There seems to have developed under the Northern Ch'i dynasty (550-581) a distinctive type of Avalokitesvara figures, which maintained their popularity right on into the T'ang dynasty. Great sliness of body is combined with a swinging rhythm of the limbs and the hanging chains, which is occasionally emphasized by flaring pleats at the side. This type is well expressed by the graceful figure in the Raphael Collection, London (Plate 41, Fig. 2), which, though probably 7th century in date—a very

BRONZE BUDDHISTIC STATUETTES

similar figure in the Stoclet Collection is dated 651 A.D.—follows the early type pretty closely.¹ In the Sui period figures of Avalokitesvara are much the most popular, and the god is often found without the distinctive image of Amitabha in his crown. When represented with a halo he usually wears that shaped like the holy gem (cf. the Raphael bronze), or of the lotus petal form with three points. In the latter case the halo is sometimes reticulated, sometimes carries at the points figures of Dhyāni Buddhas. The type of standing Avalokitesvara of the Sui period is here represented by a bronze in the Stoclet Collection, Brussels (Plate 41, Fig. 1); the peculiar drapery caught across the waist with a drooping fold hanging down is said by Omura to be an innovation of the Sui period. I have found no example of this type of fold on any figure dated before the Sui period, and the form is confirmed by stone figures of the period. The naturalistic treatment of feet and hands is unlikely to be found before the consolidation of the North and South, and the face is typical of the times.

THE TUAN FANG ALTAR-PIECE

In a position quite by itself and demanding special attention is the famous altar-piece formerly in the collection of the Viceroy Tuan Fang. The Museum of Fine Arts, Boston, possesses the most important part of the altar-piece, the group of Amida and his four attendants, the stand and canopy, and the two attendant Bodhisattvas (Plate 42). The accessories, the two guardian kings, the two lions, the child deity supporting the *sharito* or sacred reliquary, and one of the *apsara* figures on the canopy, belong to Mr. Rutherford at Bradford (Plate 43). The various questions as to the authenticity of the different portions must be treated separately. Primarily, there is the inscription, which has been translated by the late M. Chavannes, and runs, "On the eighth day of the fourth moon of the 13th year of the Emperor K'ai-huang of the great Sui dynasty (593 A.D.), we, all the mothers undersigned, have respectfully made a figure of Amida for the Emperor"—then follows the list, eight names in all. Primarily the words "Great Sui" have been objected to, the epithet not being used, it is contended, before the Ming dynasty. Dr. Laufer advanced this theory² in connection with the inscription on the sarcophagus in the Museum of Fine Arts, Boston (Plate 53, Fig. 2). This theory, however, can be refuted. The epithet "great" is frequently met with in connection

¹ For the symbol of the pomegranate, see the discussion on p. 82.

² Laufer, *Chinese Sarcophagi*, p. 325 (for ref. see p. 92, footnote).

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with Wei Tartar inscriptions (cf. Plate 56 and Plate 18), and instances can be recorded of other dynasties, the Northern Ch'i (cf. Plate 26), the Ch'en dynasty (cf. Plate 21), etc. The use of the adjective "great" can, I think, be accepted.

A more serious objection is the attitude of the figure of Amida, which has the hands in the preaching *mūdra*, and not, as usually is the case, folded on the lap in meditation. The attitude is that of Sakyamuni, as is the vitality of the image, but if the figure represented Sakyamuni, then the attendant Bodhisattvas should be Manjusri and Samantabhadra. These they are not; there can be no doubt that the figures are Avalokitesvara and Mahasthanaprapta or Vajragatha. Therefore, if the figure represents Sakyamuni, it must be a later addition; this is, I think, unlikely. The face and treatment are typical of the delicate workmanship of the Sui period. If it is the original figure, then Amida must be represented. The attitude can be paralleled in a standing figure of Amida on a stele dated 535 A.D., a rubbing of which is illustrated in Bushell, Vol. I, Plate 20 (cf. also Plate 36). The wakeful treatment can be seen in the image of the Amida Trinity in the Tachibana shrine at Horyuji. It must be remembered that the whole altar-piece is of very individual workmanship, made for a very special occasion, and it is only natural to look for unusual details.

The figure of Avalokitesvara, the Bodhisattva on the right of Amida, is thought to represent Hariti,¹ as the figure holds a pomegranate in its right hand, the distinctive attribute of that goddess, who was given it by the Buddha to replace the diet of children she was accustomed to consume. Miss Getty declares that this form never reached China,² but the evidence of the Chinese pilgrim Yi-tsing is to the effect that the worship of the goddess was established in China by the 7th century.³ It seems probable, however, that her divinity was regarded as a manifestation of Avalokitesvara and was treated as such. The pomegranate is to be found in the figure of Avalokitesvara illustrated on Plate 41, Fig. 1. It seems likely that this form of the divinity was introduced to China as the result of the Central Asian conquests of Yang ti; for many traces of the worship of the goddess have been found there, and she seems to have been a popular divinity.

¹ First suggested by C. F. Hamilton Bell, *Burlington Mag.*, June, 1914; for detailed essay see that number and August, 1915.

² A. Getty, *Gods of Northern Buddhism*, 1914, p. 76.

³ A. Foucher, *Beginnings of Buddhism*, 1911, p. 286.

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The platform contains five holes on the lower and two on the upper step, which, obviously, originally held other figures. Fortunately these figures, though separated from the main altar-piece, have survived and are in the possession of Mr. Rutherston at Bradford (Plate 43). These, too, have been subjected to criticism, and it has been maintained that the figures of the guardian kings are at least as late as the T'ang dynasty, while the lions may be even later. One thing can be stated with absolute conviction; apart from stylistic grounds the overwhelming and incontestable advocacy of the similarity of material and patina in each separate piece of Mr. Rutherston's group can leave no doubt that they were all made at the same time. This similarity of material is paralleled in every detail in the Boston group. Stylistically these pieces can be accepted also, I think; if the two guardian kings are of later date, they carry with them the two Bodhisattvas, for, though the former are bolder in modelling, the use of the long broad streamers from the shoulders is exactly the same in each case. The lions are peculiar, but we must remember that Chinese artists had never seen a lion. A very similar beast is to be observed on the left-hand side of the rock against which the Avalokitesvara figure is posed on Plate 30, Fig. 2, and I see no reason to suppose that this type may not have been in use a quarter of a century or so earlier. I have measured the tangs on Mr. Rutherston's figures where they remain, and where they have been filed down it is possible to estimate the width as well; they correspond to the width of the holes on the pedestal.¹ The arrangement originally, then, was: on the platform the two guardian kings; on the step, the child-god supporting the *sharito*, flanked by the two lions. The proportions are just what one would expect, the lions and kings being about half the size of the four attendant figures, about a third the size of the Amida figure and the Bodhisattvas.

There remain three further disputed portions—the canopy, the Buddha's halo, and the right-hand *apsara*. The first is criticized for its rough workmanship, but the exquisite delicacy of the seated Dhyāni-Buddhas on the topmost leaves disarms this criticism. The halo is criticized for the extreme natural grace of the lotus leaves. If the halo is to be rejected, it carries the pedestal with it on which the leaves appear again, and no one would, I think, attempt to do this. Other similar leaves are to be found on the pedestal of the Avalokitesvara figure (Plate 20) in the Freer

¹ There is only one tang on each lion, but two holes on the platform. It is probable that a peg with a floral scroll similar to that on either side of the child-deity stood in each of the outer holes. Such pegs are occasionally seen in groups of this kind.

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Collection, Washington. The *apsara* figure on the Buddha's right has been rejected because of the clumsy ring welded on to the hands, which is certainly foreign to the delicate treatment of the period. But its rejection would carry with it the canopy, for at that point both *apsara* and canopy are patinated a greyish-brown, quite different from the green of the remainder of the group. I think the *apsara* is original, but it is much broken, and it is probable that at one period of its existence after damage the heavy ring was welded on. What, then, becomes of Mr. Rutherford's *apsara*, which is indubitably part of the altar-piece? I think myself it hung in the centre, between the Buddha's halo and the top of the canopy.

Stylistically the whole group is individual, but certain features point to a revival of Central Asian influence, a fact which politically we know to have been the case. The curious arrangement of the leaves on the canopy recall a set of reliefs of definitely Central Asian provenance, and which I, myself, consider are pre-T'ang in date, two of which are in the Louvre, two at Boston.¹ Mr. Bell has pointed out the peculiarity of the pose of Amida, the left leg over the right, a pose which he finds in a figure in the Horyuji frescoes, which are probably Khotanese in origin, and which can also be seen in the main figure of the Horyuji trinity.² The figures on either side of Amida represent Ananda and Kasyapa and two attendant monks. Ananda carries a begging-bowl and a scroll in a box, Kasyapa a partially open sutra on which are inscribed the opening words, "Lo, this is what I learned of old." The curious head-dresses seem almost Lamaistic, but are to be found at Lung-mên. The individual treatment is most marked in these figures. The slimness of late 6th-century work is here, but in each figure the artist has made some very definite attempt to give it distinction. These four attendant monks are all treated in the same manner as regards drapery, a plain but satisfying straight design with rather unusual parallel-pointed pleats; but each head has some individual touch.

In the two Bodhisattva figures the sculptor's genius reaches its height. In the Avalokitesvara image the treatment of the skirt with its fringe of delicately wrought chains and the beads caught in at the waist achieve a most distinctive effect, and the asymmetrical treatment of the veil, which falls from the tiara and is tucked at one end into the girdle, is most refreshing. In both figures the long flat streamers that fall from the shoulders add dignity to the conception, while the high open-work tiaras, exquisitely wrought, carry out the design of the pedestal on which Amida sits. In

¹ Ill. *Art in America*, Vol. V., p. 7.

² Ill. Kümmel, *Kunst Ostasiens*, 1921, Plate 18.

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all the figures, except Amida, the hands and feet are treated naturalistically, while the sentimental smile on every face is characteristic of Sui work. The hanging *apsara* figures are unique in their design. The long plain lines of the figures give an irresistible feeling of motion; they seem to cleave the air with wings pressed back. The child-genius who supports the sharito is a charming little figure. Tuan Fang cherished this group among his most prized possessions, and he was right to do so. It is of exquisite workmanship, and, in my opinion, every piece belongs to one and the same group, and that group belongs to the Sui dynasty.

During the early part of the T'ang dynasty the making of small bronze images continued and many of great size were also cast, but during the latter half of the dynasty clay images were very popular and bronze-casting suffered somewhat of an eclipse. After the great iconoclastic suppression of 845 A.D. a less number still were produced, and during the Sung dynasty very few. The type of Avalokitesvara figure, which still persisted in T'ang times, though characteristic of late 6th-century work, has been illustrated above (Plate 41, Fig. 2). The forms of the figures vary a good deal, but the archaistic influence of the Indian influx in the 7th century is to be seen in many of the statuettes.

This is very markedly visible in the face of a statuette in the Metropolitan Museum, New York (Plate 44, Fig. 1); the very naturalistic modelling of the hands and feet is also characteristic, but the wide-blown treatment of the drapery seems more in keeping with Wei Tartar art, though possibly this type of drapery may be associated with the style instituted by Wu Tao tzu. The very architectural base with its eight sides and nicely proportioned stepping is characteristic of the best T'ang workmanship. The Sakyamuni figure (Plate 44, Fig. 2) represents the naturalistic grace of T'ang bronze work, in which the artist has reached the stage when he is in complete control of the relationship between the body and the dress. The figure is probably to be dated in the 8th century. The freedom that characterizes T'ang art is here in all its beauty, and this exquisite little bronze is of the standard which T'ang artists seemed to maintain with such effortless ease.

CHAPTER VIII

ANIMAL SCULPTURE

FROM THE 5TH-10TH CENTURIES

In no branch of their sculpture do the Chinese show their individuality more than in their treatment of animal forms. It is often a matter of great difficulty to be dogmatic in the dating of animal sculpture during the period under review, but certain points of distinction can be noted. Prior to the T'ang dynasty it can hardly be said that any great skill was exercised in the execution of muscles and skin. Ferocity, vigour, are often portrayed, but these qualities are shown more by treatment of outline and expression, and no corresponding development of anatomy can be traced to the mood of the beast. In the T'ang period, however, naturalistic modelling supervenes, and the study of animal anatomy reaches a comparatively high level.

Of the early Wei Tartar period in the North we have comparatively few relics, but the animals in the Yün-kang caves show a great deal of the crude vigour which characterizes the figure sculpture. The phoenix (Plate 45, Fig. 1) is an admirable example; there is a lingering trace of the Han heraldic type, but a good deal of natural vigour has been added to the convention. A very distinctive type of horse is found in Wei Tartar art with heavy body and thin tapering legs. It is an awkward beast and says little for the beauty of Tartar horses (cf. Plates 14, Fig. 1; 15, Fig. 2; 54, Fig. 2). This type is found in many of the clay tomb figurines, and comparison with the Yün-kang types may assist the dating of these figurines. There is no appreciable modelling in an understanding way, a certain rough resemblance to flesh-contours being the best the artist can contrive.

With the 6th century, however, the rhythmic expression of Wei Tartar art has expanded the skill of the artist considerably and a far greater feeling of vigour and movement are to be found. The dragons in the group on the stele in the Metropolitan Museum, New York (Plate 18), are admirable examples of rhythmic design. The demon-animal in the Freer Collection, Washington (Plate 46, Fig. 2), displays the ferocity without advanced modelling characteristic of animal sculpture in the Wei Tartar period. This animal may have come from the Lung-mên caves. There is very little evidence in our hands at present as to animal art in the North at this time, but a comparison of the few beasts represented in cave sculpture can assist us a little. To the 6th century must also belong, I

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think, such types as the Temple Lion in the Pennsylvania University Museum, Philadelphia (Plate 46, Fig. 1). The pose is a little heavy, the modelling not advanced enough for T'ang animal art.

The North has left us no examples, practically speaking, of 6th-century funerary animals. In the South, however, many have been left, and in the South a very individual type of winged lion developed, which is found in small clay and stone figures as well as in the monumental pieces. Though the individual examples of these winged animals differ considerably in detail, in type they follow each other pretty closely. This type is derived from Han forebears, but with considerable alterations. The slimness of body so often found in Han animals has given place to a heavy-flanked, deep-chested massiveness.¹ The chest protrudes a considerable distance over the front legs, the head is thrown back, the hind legs slope backward. The lines of the neck and hind legs, if continued, would meet in an apex, thus giving the form a triangular aspect with the ground.

This peculiar type is almost always found in the Southern tomb animals. It can be instanced in a winged lion in Honan, but this was probably carved by an itinerant sculptor. These Southern animals give an impression of latent strength, almost, but for their monumental pose, of an animal about to spring. A further distinctive feature is that the mouth of the beasts is always open and the long tongue hangs down on to the chest. A typical example is to be seen in the winged lion of the tomb of Hsiao hsiu dated 518 A.D. (Plate 45, Fig. 2). Here all the features are very noticeable; the wings are a mere cypher, a concession to the animal's ancestry. How far back the winged lion may be traced is difficult to say, but very similar animals are found on the handles of bells of Chou design, and it is probable that they are of very early design and have always been associated with funerary work.

T'ang animal sculpture is distinguished in the wild animal forms, such as the lion or tiger, by a latent ferocity, a surcharge of energy, which finds expression in savage eyes, in muscles rippling beneath the skin. The more domestic animals, such as the horse or dog, are treated with a radiant vitality and truthfulness to nature which marks out the attention to modelling displayed by T'ang sculptors. In addition all T'ang animals are characterized by a very definite archaic grace. To bear out these

¹ A stone lion from the palace built by Tsao Tsao in 210 A.D. at Yeh near Chihli, which was in the Okura Shuko Kan Museum at Tokio, had somewhat of the quality of the Liang lions.

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formulae of T'ang animal sculpture we have the data of the tomb figurines, which in themselves are quite enough to mark out the characteristics of the period and so date many animal sculptures in bronze and stone, about which no evidence of excavation is forthcoming. The grottoes at Lung-mēn also contain carvings of a number of animals in dated caves which bear out these ascriptions. Even if practically all the T'ang tomb figurines in Western hands are forgeries, a fact which has to be faced, certain originals must have been found to cast the moulds from which these forgeries come. It is absolutely positive that these pottery animals represent T'ang types. In no measure can I show the natural style of T'ang art better than in the reliefs which adorned the last resting-place of T'ai Tsung, founder of the T'ang Empire. The Emperor, when he died, was buried in a tomb, at the North gate of which were set six sculptured slabs with portraits of his six favourite chargers. These slabs were possibly carved to the designs of the great painter Yen Li-pen. Two of the slabs are now in the Pennsylvania University Museum, Philadelphia (Plate 47). They are both admirably spaced and simple in execution. Carved in deep relief and inset within a broad border, on which floral patterns are incised, they represent a high achievement of Chinese monumental art. The top panel here illustrated represents the incident of the general Ch'iu hsing-kung¹ who, when the Emperor was hard pressed and his horse shot at the taking of the Eastern capital, Tung tu, came to his rescue and clearing a space extracted the arrow from the chest of the charger, "Autumn dew," "of the colour of the red wild goose." In both panels the modelling of the horses and the pose are excellent, but for myself these panels lack vitality and seem rather the work of a builder acting on an artist's design than of an artist working out his own inspiration. There is none of the brilliance of the finest pottery tomb horses. As decoration for a mausoleum they, however, admirably represent a worthy tribute to the memory of the great Emperor of the East.

Some of the finest animal sculpture in T'ang times is to be found among the beasts in front of the tombs. The most magnificent is undoubtedly the winged horse from the tomb of T'ai tsung's son Kao tsung at ch'ien-chou in Shensi, which is dated 683 A.D. The horse is a superb animal, naturalistically modelled, with flowing mane and head tossed back; but the supreme glory of the sculpture lies in the wings, the feathers of which are chiselled into an exquisite pattern of curling fronds. The design recalls in its free rhythm the fine floral forms which are found so frequently

¹ See Waley, *Burlington Mag.*, September, 1923.

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in Chinese metal work of the T'ang period and which China owes to Sassanian influence, at this moment just reaching its zenith. This winged horse may be compared with the superb winged horse on the tomb of the Empress Wu¹ (c. 700), which, though more formally treated, belongs to the same category.

In the smaller examples the same feeling prevails. The tiger devouring a hare (Plate 49, Fig. 3) is a masterpiece of realistic animal sculpture. The beast is the embodiment of gluttony and ferocity. The swelling muscles on the shoulders testify to the violence with which the animal is tearing lumps of flesh from his dead victim. The lion surprised (Plate 49, Fig. 2) is also magnificently executed; there is just the expression of the baffled beast who has been baulked of his prey, and angrily seeks something to vent his rage on. The small bronze lion (Plate 49, Fig. 1) is an admirable piece of restrained realism; the strength of the pose and the flowing lines of the modelling are exquisitely rendered. Finally, the figure of the lion (Plate 50) is splendid in the masterly modelling of the body; the line of the back, the strength of the haunches are superbly given, and the peculiar material adds considerably to the beauty of the piece. This type of lion with straight forelegs, formalized mane and head turned back is frequently to be seen in T'ang sculpture.

All these animals are merely isolated examples of a great mass of sculpture, for which it is almost impossible to formulate controlling rules. But the underlying principal of each period seems to follow the lines of figure sculpture.

In the North in the 5th century primitive fire and primitive modelling; in the 6th the same inspiration with an added rhythmic grace. In the South a heavy grandeur that corresponds to the heavy school of figure sculpture. In T'ang times individualism and natural grace.

¹ Ill. Chavannes, *M. A.*, etc., 1909, Vol. II, Plate 297.

CHAPTER IX

THE LEGACY OF THE HAN BAS-RELIEFS

6TH CENTURY AND T'ANG BAS-RELIEFS

The bas-reliefs of the Han dynasty, though possessed of very definite characteristics of their own, which they have not passed on to any other form of Chinese art, have left behind them a tradition which is traceable in a variety of different types. Primarily, there are the actual reliefs of the funerary art of the succeeding dynasties. These reliefs seem to have been restricted to lunettes and pillars forming the rather elaborate doorways to the mortuary chambers of these epochs. In these doorways the same technique is adopted as in some of the Han reliefs; that is to say, the design is engraved on a flat surface and the background slightly cut away and roughened. It seems possible that in these reliefs the background was originally filled in with gesso, which would materially heighten the effect of the design. Faint traces of what seems to be remnants of the filling can be found in the crevices of the cutting, but no complete relief with its original gesso has yet come to light, and, as in all the examples known the gypsum has practically entirely perished, no authoritative statement can be put forward on this point.

A typical example is to be seen in the Metropolitan Museum, New York (Plate 51), in a doorway dating probably from the 6th century under the Wei Tartar régime. This doorway was one of a pair guarding the entrance to a double tomb. It consists of a lunette and two door-jambs, the sill forming the base having been left in situ. No evidence has been preserved as to the contents of the tomb, but a painted fresco of early type was found and the restraint of the design is in keeping with 6th-century work. The decoration of the lunette is divided into two portions, a border of five panels with designs of symbolic animals and scroll-work, and the lunette itself, which is filled by a superb design of a *t'ao t'ieh* flanked by two rampant phoenixes. The jambs are decorated with a pattern of lozenges terminating at either end in a *t'ao t'ieh*. This type of free ornamentation with its clear rhythmic quality is traceable to Sassanian influence. That the Han sculptors owned a certain measure of this quality, not due to foreign influences, may be seen in a cloud border on a series of stones of the Eastern Han dynasty excavated from a small chamber beneath the main tomb at Hsiao T'ang Shan, which are now in the museum of the

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Engineering College at Tokio.¹ This cloud border with its flame-like quality indicates that even in Han times the native tradition contained something of the freedom of design which is characteristic of Sassanian art. The Sassanian influence fostered this tendency, which is evident in more marked degree in the Wei Tartar doorway here illustrated; but even then the archaic convention, which restrains all Wei Tartar rhythm, keeps the full freedom in check.

In the T'ang examples no such restraint is to be seen. In such an instance as the doorway in the Metropolitan Museum, New York (Plate 52), the rhythmic curves are given full play, the Sassanian influence bears full fruit. Sassanian influence reached its height subsequent to the establishment in 677 A.D. of the deposed king, Firouz III, at Lo-yang, with a private palace and chapel in addition to the ordinary Zoroastrian temple. In this example the doorway, which is a false one, represents a more fully developed architectural style than the preceding instance. The recessed panels are designed with two magnificent figures of the Deva Rajas or guardian kings, representing the dual form of Vajrapani. Dressed in elaborate armour and standing on demons, one has in his hand the thunderbolt, emblem of the destroyer of evil, the other with hands clasped represents the holder of all goodness. The door-jambs are decorated with figures of nuns, their names Yün kung and Wu Tuan on labels beside them. The lintel is filled with two exquisite figures of *apsaras* with floating veils; in the lunette is a superb design of phœnixes and lotuses. The fine freedom of the decoration, which is so admirably spaced, recalls the silver and gilded vessels of the period decorated with repoussé designs of similar characteristics. Designs of this type may be found as late as Sung times,² but the freedom has vanished and we find the patterns subdued to formalism and lacking their rhythmic quality. Examples of these lunettes are also found with Buddhistic designs, the commonest scenes being those representing one or other of the Paradises of the future existence. A magnificent example is to be seen in the Freer Collection at Washington.³ A rather later example is in the Museum of Fine Arts, Boston (Plate 53, Fig. 1). Here the design is obviously based on a painting. Certain details such as the embroidery on the dresses and the haloes were undoubtedly intended for execution by painting rather than by cutting. The scene represents Maitreya's paradise, the deity surrounded by various divinities, and a

¹ Ill. Omura, Plate 27.

² Cf. a stone border ill. Chavannes, *M. A.*, etc., 1909, Vol. II, Plate 441.

³ Ill. Bosch-Reitz, *Catalogue of Early Chinese Pottery and Sculpture*, 1916; Fig. 332.

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very similar treatment of the design was found by Sir Aurel Stein in the Cave of the Ten Thousand Buddhas.¹

The lunette has been freshened up at some time ; the faces of Buddha and the two principal Bodhisattvas have suffered renewal, and I suspect that the curiously anomalous lotus flower in the centre of the design was carved at the time of this renewal, for the little kneeling divinity ought to hold an incense-burner according to the design found by Stein. The lotus flower, at any rate, is meaningless where it is and does not fit into the composition at all. Withal the lunette is of rare charm ; the clusters of leaves on the *bōdhi* tree are treated in a singularly pleasant and natural manner. There is a mellow suavity about the treatment that must place it in the 9th–10th centuries. The resemblance is so great between the types of the divinities and the Central Asian paintings that it may be perfectly possible that there is an actual trace of Central Asian influence to be seen here. The connection between Turfan and China was one of mutual relationship in late T'ang times and it may be that this relief, though primarily of Chinese design, is actually of Central Asian inspiration.

SARCOPHAGI

With these funerary reliefs must be classed the engraved sarcophagi² of which a considerable number exist of 6th-century and T'ang workmanship. Sarcophagi were used as early as the Chou dynasty, mainly of pottery, and under the Han régime they are occasionally found decorated on the inside with the type of bas-relief prevalent in the mortuary chambers. The 6th-century and T'ang models are decorated on the exterior only, and vary in shape from a plain coffin-shaped box undecorated, or sometimes engraved with the animals of the four quarters, to an elaborate bier, such as is illustrated here (Plate 53, Fig. 2). The form of this sarcophagus is simple, but is greatly strengthened by the variety of the slope of the roof and the admirable proportions of the base, in the sides of which are sunk panels engraved with designs of *apsaras* among flowers ; the main body of the sarcophagus is decorated with a floral design of great richness, and on either side stand two figures, a Buddhist monk and an attendant with a book-box, carved in the round. The style recalls a type of fresco, popular in T'ang and Ming times, in which the background was painted with

¹ See Stein *Serindia*, 1921, Vol. IV, Plate 56.

² For a discussion on Sarcophagi, see Laufer, *Östasiatische Zeitschrift*, 1912–13, p. 318 and ff.

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landscape designs and the figures modelled in relief in clay. The sarcophagus bears the inscription "made in the Great Sui dynasty"; this inscription Dr. Laufer has declared to be a forgery on the grounds of the use of the epithet "great" and claims to have met the forger! This use of the word "great" has been discussed above in connection with the Tuan Fang altar-piece, and I confess the letters show no signs of modern cutting. Sculpturally the date is well within the bounds of possibility. The figures of the weepers are quite as characteristically Sui as T'ang, and the cutting of the eyes is not in the most common T'ang style. The floral design is so free and bold that it must be of comparatively early date. If the inscription is a forgery, which I doubt, the sarcophagus may be confidently dated in the 7th century. The lid is possibly a *remplacement*. The design is considerably weaker than on the main portion, the cutting less sure. It may, however, be of contemporary workmanship and merely have belonged to another sarcophagus.

BASES OF STATUES AND REVERSES OF STELES

The remaining group in which the Han tradition is distinctly visible comprises the low reliefs to be found on the bases of statues and the incised design used on the reverses of steles, chiefly under the Northern régime. In these, as a rule, no trace of Indian influence is found, and the native tradition is the dominant one. The designs on bases are, as a rule, executed in low relief, those on the reverses of steles by plain incision, but both techniques are found in either case. It is often the case that these low reliefs are employed where the figures of donors are to be introduced. As an example of the first a stone pedestal of a Maitreya statue in the Pennsylvania University Museum, Philadelphia (Plate 54), will illustrate the type. This base, which is dated 524 A.D. in the sixth year of Cheng Kuan of the Wei dynasty, is decorated with reliefs on three sides, the inscription filling the fourth. The statue was set up by Ts'ao Wen hsi, governor of Wei Hsien, whom we see on the right-hand face (Fig. c), processing in state to the temple, doubtless to dedicate the image. In his outstretched hands he carries a hill-censer, of a form associated with Han types;¹ a magnificent umbrella is carried over him, a huge fan wafts the winds about him. In the rear a spirited little groom dressed

¹ This relief can, perhaps, be attested as evidence for the theory that many of the more florid of these bronze hill-censers are of a date posterior to the Han dynasty, a fact I have long suspected; but we cannot tell that Ts'ao was not using a precious old censer.

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in trousers tied beneath the knee holds a richly caparisoned charger in waiting ; the Han convention of representing the master larger than his servants here is reproduced.

The corresponding relief represents Madam Ts'ao attending the ceremony, the sole difference being that for the lady a palanquin waits, drawn by oxen. The remaining panel is symbolical ; a lion and lioness representing the contrast between the sexes flank a female figure, which, half emerging from a lotus base, holds on high an incense burner. The figure seems to represent Sthavara, goddess of the earth, who appeared to Sakyamuni during his struggle with Mara, the evil one, and encouraged him to victory. The reliefs are remarkable for their sensitive drawing and well-spaced designs and stand at a point midway between the Han reliefs and the famous scenes of court life in the Pin-yang grotto at Lung-mên of the T'ang period.¹

The type of design on the reverse of steles is illustrated by a stone in the same museum of the Eastern Wei dynasty (Plate 55), made at the monastery of Ch'i Hs'ien about the year 550 A.D. The drawing is characterized by a simple *naïveté* which is very pleasing. At the top is seen the miraculous birth of Buddha ; the infant is just issuing from the sleeve of Maya, who stands beneath the sala tree. Below to the left is seen the Baptism. This ceremony was, according to legend, performed by the Nine Nagas or serpent kings ; here, however, attendants are carrying out the rite, while a nine-headed serpent, in form like a Chinese dragon, looks on. To the right of this is the infant Buddha proclaiming his divinity to the world, while around may be seen the miraculous flowers and flashes of five-coloured light, which appeared at the Buddha's birth. A further group represents the simultaneous birth of animals at Gautama's nativity. The whole treatment of the scene is entirely non-Indian, and it is generally the case that entirely non-Indian designs were employed in the designs on the reverses of steles, while for the representation of the deities the Indian tradition was followed. This process was generally popular in the North, but designs are also to be found executed in the round.

INCISED PICTURES

It was the custom in China at all periods of her history to incise famous paintings on slabs of stone to preserve the design. These vary considerably in merit and many of them are of comparatively late date.

¹ Ill. Chavannes, *M. A.*, etc., 1909, Vol. II, Plates 170-75.

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But a very beautiful stone is preserved in the Freer Collection, Washington (Plate 61), which is doubly interesting because it seems one of the few stones which purport to reproduce a design of Wu Tao tzu, which represents a dated Sung impression of a then reputed masterpiece. The figure represented is Kuan-yin, and the wind-swept garments and the very plastic modelling of the form seem to bear out the testimony of his painting. The inscription relating to the picture runs :—¹

“ . . . Recently I have acquired two pictures by Wu Tao Tzu of the T'ang dynasty. I gave instructions to have them copied on stone by artisans, and have written a laud at the side of the pictures to perpetuate the record of them. My desire is that all who see this picture and read my commendation of it should be spared the bitter experience of losing a father in youth.

Hsiao Sheng, 2nd year (A.D. 1095) Ch'ing Ming (Easter day).

Written by Chao Hung, of Tien Hsui district.

Carved by Wei Ming, of Ch'i Yang.”

To the left is a paragraph in praise of Kuan Shih Yin, to the right an inscription recording its presentation to the Pao Ning temple by Hsü K'ai hsi in 1663 A.D.

THE WETZEL STELE

One of the finest pieces of Buddhist sculpture that has ever left China, this stele was presented to the Museum of Fine Arts, Boston, by Hervey E. Wetzel (Plate 56). The front is carved with Buddhistic scenes in high relief and the most important donors in lower relief, while the back is decorated with the remainder of the donors in very low relief arranged in horizontal bands, each being carved in exactly the style of the Han reliefs. In the central register of the front is seen Sakyamuni attended by Ananda and Kasyapa with Bodhisattvas and guardian kings in addition ; the lintel of the temple in which these figures are seated is adorned with a conventionalized lotus, amidst the petals of which are seen *apsaras*. Above is represented the conversation between Sakyamuni and Prabhutaratna ; and on either side are the Buddha in retreat in a cave before his enlightenment and the Buddha in meditation. Above that again are kneeling figures and an incense-burner. The lower part of the stele is occupied

¹ Bosch-Reitz, *Catalogue of Early Chinese Pottery and Sculpture*, New York, 1916, p. 70.

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with figures of the more important donors and the inscription. A feature of the stone is that each separate small piece is the gift of some particular donor, whose name appears beside it.

It is in such steles as these that the lingering element of the Han pictorial reliefs is also to be traced. The carving of the deities resembles nothing so much as a section of the Lung-mên caves in miniature, but the figures of the donors are entirely in the native tradition. The stele which is dated 554 A.D., under the Western Wei dynasty, is exhaustively discussed in Chavannes' *Six monuments de la Sculpture*.

The particular characteristic of drapery so much used in the Western and Eastern Wei dynasties, in which the pleats of the skirt adopt a triangular form at the base, is here very noticeable.

CHAPTER X

THE MINOR KINGDOMS

North Han (952-978). Posterior Chou (896-963).

Posterior T'ang (937-975). Wu Yüeh (894-978). Szechuan (891-965).

Nan-Ping (907-963). South Han (907-971).

THE SUNG DYNASTY (960-1280)

NORTHERN SUNG (960-1127)

The forty-four years of anarchy¹ which followed the downfall of the T'ang dynasty are remarkable for the rise to power of the Khitai Tartars, who ravaged the Northern part of China at will, a perpetual menace to the feeble subsidiary dynasties. It was the task of Tai-tsu, founder of the Sung dynasty (960-1280), to consolidate these minor dukedoms and repel the Tartars. This he and his successors were never quite able to effect, and China became once more a divided empire with the Khitai ruling in the North at Peking and the native court at K'ai-feng fu in Honan. It is from the Khitai that China became known to the Western world as Cathay. Fortunately the Khitai assumed the Chinese civilization and remained friendly to the native dynasty or the dismemberment of the Sung household would have occurred at an earlier date.

The Neo-Confucianist doctrines, which had grown in favour towards the close of the T'ang dynasty, found warm advocates in the first two emperors of the Sung dynasty. The conservative régime reached its zenith under the severe and impeccable ministry of Ssü-ma Kuang. But on his retirement in 1067 to write the history of China, his place was filled by a very different person, the social reformer, Wang-an-shih, whose humanitarian principles were detested alike by military and mandarins. The Emperor Hui-tsong, famous poet, painter, and philosopher, who adopted these principles, rashly decided to endeavour to suppress the Khitai. With this end in view he called in the services of the Nü-chih, a savage tribe living in the far North. His end accomplished, the Nü-chih turned on him, sacked K'ai-feng fu and drove the Chinese to Hang-chow. The Confucianists rejoiced in the downfall of the humanitarian régime (1127 A.D.).

¹ Bronze work suffered a further attack during the reign of Shih-tsong of the Posterior Chou dynasty who melted down all the bronze images to make coins, declaring that Buddha, who in so many births had sacrificed himself to mankind, could not object to his images doing the same.

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Despite the disfavour into which Buddhism had fallen for a time, the creed was still widely popular ; in particular, during the latter part of the Northern kingdom, the form known as Zen, a meditative philosophy practised by an elaborate intellectual game of question and answer. This creed had been originated in the Liang dynasty by the sage Bodhidarma,¹ but did not come to its full power till the Sung period. Zen Buddhism recognizes a divinity at the bottom of all things, and by introspection alone can man see how hollow the world is. It is mainly in the attempt to convey this spirit which underlies everything that Zen Buddhism exercised a practical influence on Sung art.

*" The ground spider with many eyes ; the mole clothed in velvet ;
The lucky golden spinner ; the grasshopper that sings and laughs and drinks
And when winter comes folds his slender bones without a murmur,"*

all have their divinity ;

*" Seest thou the little winged fly smaller than a grain of sand ?
It has a heart like thee ; a brain open to heaven and hell,
Withinside wondrous and expansive ; its gates are not closed.
I hope thine are not : hence it clothes itself in rich array :
Hence thou art cloth'd with human beauty, O ! thou mortal man.
Seek not thy heavenly father then beyond the skies."*

These developments of philosophy tended to weaken the popularity of images, and the custom of hanging silk paintings of the gods over altars was, in all probability, chiefly popularized under the Sung emperors. But many statues still continued to be made, the favourite deity being Avalokitesvara, closely followed by Vaisravana and the sixteen Lohan. The best work of the period was done in wood, stone statuary not reaching the high standard of previous reigns. The colouring of the wooden figures by the gesso process was almost invariable, though small figures are met with, in which the pigment has been applied direct. The distinguishing feature of Sung sculpture is the flowing line and a tendency, at any rate in the later phases, towards a certain cloying sweetness, which detracts a little from their beauty. The poses of these later figures are always dignified, the lines of the drapery beautiful, but it cannot be denied that possibly their real merit lies in charm ; and charm is only superficial. Certain of these wooden figures are distinguished by a very definite archaistic sense of restraint, and much of the nobility of T'ang sculpture is visible in them.

¹ M. Pelliot has however recently proved that the historical Bodhidarma was a comparatively insignificant personage.

THE MINOR KINGDOMS

It is these that I would assign to the Northern period of the Sung régime. Very few Sung wooden images are dated, but a figure, formerly in the possession of Messrs. Ton-ying, dated 1169 A.D.,¹ seems to stand at somewhat of a transitional point between the restrained beauty of the Northern type and the soft loveliness of the Southern. It is from such softening that I would separate the nobler statues of the Northern Sung style. In these latter the eyebrows as a rule still fall straight to the lines of the nose, as in the majority of T'ang images, never meet in the middle, a customary feature of the Southern type.

The earliest of the figures here illustrated is possibly the statue of Avalokitesvara in the Museum of Fine Arts, Boston (Plate 57, Fig. 2), and there ascribed to the 6th century. Apart from the question of so large a wooden figure surviving the iconoclastic persecution of 845 A.D., or of its remaining in so marvellous a condition—500 years' more wear makes a great difference to a wooden statue—I do not think it possible that the hanging streamers of the cloak could be so picturesquely treated at so early a date. With all their rhythmic beauty the 6th-century sculptors tended to stylize their rhythm, and the extreme grace of the line is totally out of keeping with 6th-century work. The shape of the vase of flowers, too, which the figure holds in its hand, is too sophisticated, I think, to be earlier than Sung. A vase similar in form, though less slender and lacking the band of impressed ornament, is illustrated in Hetherington,² Plate 14, Fig. 2. The statue is of most restrained beauty; the delicately-wrought tiara is a sensitive piece of work, and the economy of the jewellery and the simplicity of the drapery lend great dignity to the figure, but the face seems harsh in cutting and strange in type. I am inclined to consider it a clever restoration.

To the same period belongs the statue in the Raphael Collection, London (Plate 57, Fig. 1). Though totally different in the treatment, there is the same severity in the lines, the same reserve, to which is added a spiritual enlightenment in the expression, which is absent in the more mundane figure at Boston. In this figure the sculptor seems to have caught for an instant the infinite comparison of the divinity of mercy. Both these statues should be dated, in my opinion, from the 10th–11th century. To the transitional period, that is to say, from the 11th–12th century, should belong the regal image of Avalokitesvara in the Sauphar Collection, Paris

¹ This figure was made in the North under the Tartar régime. This does not necessarily imply that all such figures were made in that part of China.

² Hetherington. *Early Ceramic Wares of China*, 1922.

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(Plate 58). The deity is seated in the attitude of kingly repose. The body is superbly proportioned, the modelling of the rather massive limbs admirable, and the lines of the drapery, though picturesque, are treated with a broad sweep that is masterly. The face is beautiful and notably masculine ; the cutting of the eyes follows T'ang models. The absence of jewellery is accounted for by the fact that the tiara appears to have been removed, as does the pendant to the necklace. Though there is much that recalls T'ang art in this figure, it is notably softer than either of the two preceding examples.

SOUTHERN SUNG (1125-1280)

In the new capital of Hang-chow developed a golden age of art and literature. The Venetian period of Chinese history was an epoch of exquisite refinement. The 11th-century governor Su-tung-p'ao had perfected the canal system of the city, and every palace and garden hung on the edge of some sheet of water.

"Any one who desired to go a-pleasuring with the women or with a party of his own sex, hires one of these barges ; and truly a trip on this lake is a much more charming recreation than can be enjoyed on land. For on the one side lies the city in its entire length, so that the spectators in barges can take in the whole prospect in its full beauty and grandeur, with its numberless palaces, temples, monasteries, and gardens, full of lofty trees sloping down to the shore."¹

The most notable philosopher of the age was Chu-hsi. He was neither a pantheist nor a monotheist, but saw the universal soul mirrored in the individual soul. "The eternal spirit which irradiates all creation is like the moon, shining at night. She is alone in the heavens, but when she sends forth her soft rays on river and lake, the reflection of her orb is seen everywhere. Yet no man can say that she is many ; she is but one."²

Under the Southern Sung dynasty Buddhist sculpture undergoes a real softening, an assumption of weakness. Avalokitesvara, almost for the first time, seems definitely feminine. The figure in the Eumorfopoulos Collection, London (Plate 59, frontispiece), is one of the most exquisite figures in Chinese art, but it falls perilously near the charge of over-refinement. The careless grace with which the drapery falls, the easy lines of the

¹ *Marco Polo* (Cordier, ed.), 1903, Vol. II, p. 205.

² Le Gall, *Le philosophe Tchou-hi*, 1894, p. 33.

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cloak, the fold knotted at the wrist and falling in a free loop at the back, the elaborate head-dress supplement the softly-modelled body, the delicate hands and feet. The statue is a masterpiece. But in the image in the Museum of Fine Arts, Boston (Plate 60), heaviness has supervened. It is still a noble statue, but the vitality has gone. The artist, in emphasizing the maternal aspect of the divinity, has lost the lightness of touch which distinguishes the preceding figure. This figure may belong to the 13th, one imagines, the Eumorfopoulos figure to the 12th century; though it is always possible that the Boston figure is a less successful work of a sculptor of the earlier century.

AVALOKITESVARA AND KUAN-YIN

With these figures arises the question as to when Avalokitesvara may be identified with the feminine impersonation of Kuan-yin. The worship of Avalokitesvara reached China in the early stages of the Buddhist influx. The divinity has always been worshipped as the God of Mercy, but it is often claimed that a native Goddess of Mercy was worshipped in China prior to the introduction of Buddhism. There is no evidence for this. This goddess some have attempted to identify with Miao-shan, the heroine of a romantic novel of comparatively late date in which she is represented as a persecuted Buddhist princess. Her worship was chiefly associated with a temple on the Chu-san Archipelago, where it seems probable that she was identified with a protective Goddess of Sailors, who had long been recognized as an important divinity. When the Buddhist priests took over this island in the 10th century they seem to have identified the Goddess of Sailors with Tārā, the *sakti* of Avalokitesvara. There are in existence 10th-century woodcuts with invocations to Tārā. There is, however, every reason to believe that the worship of Harīti was introduced into China and was flourishing there in the 7th century.¹ This being so, it seems likely that she was identified as a manifestation of Avalokitesvara, but this does not seem to have changed the sex of the god. In truth, Buddhistic divinities are represented entirely sexlessly in China till the Sung period, when they begin to assume feminine proportions perhaps derived from Tantric *sakti*. It is unlikely that any great attempt at imputing the feminine sex to the divinity was made before the 8th century, when Pu K'ung (719 A.D.) arrived at Ch'ang-an and translated many of the Tantric sutras, and the worship of the Sakti or feminine energy of the deities became customary.

¹ Cf. the discussion on the Tuan Fang altar-piece, p. 82.

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DOWNFALL OF THE SUNG DYNASTY

While in Hang-chow this golden age of literature and art held sway, the Mongols under Genghiz Khan had invaded the North and established a rapidly increasing kingdom. Finally, under his successor the great Kublai, the Sung dynasty was subdued and China became a Mongol Empire. An idyllic picture is given by Marco Polo of the last years of the Sung emperor, as told him by an old resident of Hang-chow.¹ The emperor lived in a palace, "the roof of which was sustained by columns painted and wrought in gold and azure of the finest; a ceiling wrought in gilded sculpture, whilst the walls were artfully painted with the stories of departed kings." Outside were the deer parks where "sometimes the king would set the girls a-coursing after the game with dogs and, when they were tired, they would hie to the groves that overhung the lakes, and, leaving their clothes there, they would come full naked and enter the water and swim about hither and thither, whilst it was the king's delight to watch them; and then all would return home."

¹ *Marco Polo*, 1903, Vol. II, pp. 206, 207.

CHAPTER XI

THE YÜAN DYNASTY (1280-1368) THE MING DYNASTY (1368-1644)

The Yüan dynasty was never more than an oligarchical garrison to China, and China cast off the Mongol yoke without having been seriously affected by it. The most important change under the Yüan government was that Buddhism was the religion of all the officials. In all the preceding reigns Buddhism had been the popular religion, and the religion, very often, of the Emperor, but not of the officials or members of the court, though they would of course conform to the ceremonies for appearances sake. And Buddhism also controlled the education of the country under the Yüans. Kublai looked for a religion to influence his warlike followers and chose Lamaism as that creed; and it is the first time in Chinese history that the Lamaistic form of Buddhism is supreme in China. The Lamaistic form of Buddhism is a combination of demonolatry and mystical magic, with a stiffening of Mahayanist Buddhism. The doctrine of Karma, a form of ethical punishment, appealed to the Eastern mind, always prone to fatalistic views. The gruesome divinities of the Lamaistic pantheon became exceedingly popular.

The Lamas were lawless people; immunity from punishment led them to commit every form of crime, and they especially condoned forms of sexual vice under the title of "the concealed joys of entrancement." Their power rapidly weakened the Mongol influence, and China was ripe for the revolution that Chu Yüan-chang, afterwards known as Hung Wu, successfully brought about.

YÜAN ART

The Yüan dynasty saw the introduction into China of the Mohammedan element. No court was ever so cosmopolitan as Kublai's, and it is to be remembered that his Chancellor of the Exchequer, whose system of paper currency was such a success, was a Persian. The motives of decoration, the forms of porcelain and bronze, the designs of metal-work, are tinged with the Mohammedan style. And the minor arts and painting were the chief products of the age. But there was a revival of sculpture. The philosophical religions of the Sung period, the Neo-Confucianist elements, had been expelled into temporary retirement and Lamaistic Buddhism was the order of the day. The images were made under the influence of Tibetan monks, and the Nepalese tradition is very marked.

STUDY OF CHINESE SCULPTURE

P'agspa, the archbishop of the Tibetan Church, was engaged on building a golden tower at the bidding of Kublai, who was very favourable to the Lamaistic Church. Among the sculptors was a youth of seventeen from Nepal called Aniko, who by his personal charm soon became a favourite with P'agspa and later with Kublai. Many Chinese sculptors learnt from him, the best-known being Liu Yüan, who made many images in dry lacquer, clay, and cast metal. His best known figure was in the Tai-hsi-kuo fen-wang ssü temple in Peking and is apparently still there. Kublai created Aniko head of a department called the Fan-hsiang t'o chu-ssu to superintend the creation of Buddhistic images of the so-called Indian type—in reality Tibetan—and the general adornment of architecture. It is probably to this period that the figure in the Sauphar Collection, Paris, belongs (Plate 62). The remnants of the Sung tradition are noticeable in the lines of the drapery, but there is a tendency towards the conventionalism, which we find so marked in the Ming period. There is considerable dignity about the figure, but it lacks any of the vitality of the Sung period. Rhythm is lapsing into convention. The rather commonplace elaboration of the head-dress is typically Tibetan in influence and is seen on many later figures. The best work of the Yüan sculptors seems to have been in the decoration reliefs on their architecture; an admirable example is the fine Chu Yüan gateway.¹ Both in the Sung and Yüan dynasties sets of Lohan figures were exceedingly popular. These figures are severe in countenance, the drapery forms simple. The worship of the Lohan was introduced into China² about the 8th century. Those of the Yüan dynasty are, as a rule, considerably inferior in workmanship to those of the preceding dynasty.

THE MING DYNASTY (1368-1644)

Hung-wu found himself in a position of considerable strength. Freed from the yoke of the Mongols, China entered eagerly on a revival of its former glories. Confucianism was restored in its most rigid form; Lamaism suffered a check and every man was concerned with the desire to recapture the glories of the T'ang and Sung epochs. In this they succeeded tolerably well; but Ming art never achieved the recapture of T'ang spirit. In technique, in design, they often came very near the skill of their predecessors, but never in style did they approach the virility of the earlier arts.

¹ Ill. Bushell, *Chinese Art*, Bk. I., Plate 24.

² Cf. a set in the Ostasiatische Museum, Köln, Ill. Salmony, *Die Chinesische Steinplastik*, 1922, Plates 64-67.

THE YÜAN AND MING DYNASTIES

Buddhist art in the Ming time has degenerated ; the poses have become conventional, the arrangement of the robe stereotyped. There is often great feeling for decoration, but the figures are, on the whole, merely agreeable. It is in the great variety of small Taoist and Confucian images that Ming sculpture finds its most individual field, and even here it is more an art of *bijouterie* than anything else.

By far the finest sculpture of the dynasty is the series of animals that guard the Imperial tombs set up by Yung Lo in 1421.¹ Here is, indeed, a very *semblable* recollection of their former greatness (Plate 63). Carved in the same colossal style as the T'ang animals, the double row of beasts are worthy successors to their predecessors. Lacking, perhaps, the extraordinary grandeur of their forebears they are very remarkable pieces of naturalistic sculpture. But never again does Ming sculpture catch even the relic of the former glory that these animals do. Sophistication and convention have set in, and Chinese sculpture must look to the early dynasties for the supreme achievement of its art.

¹ Bouillard de Vaudescal, "Sépultures impériales des Ming," *Bulletin de l'Ecole Française d'Extrême Orient*, 1920.

THE DISTRIBUTION OF CAVE-SCULPTURE IN CHINA

(ON INFORMATION TRANSLATED FROM OMURA SEIGAI'S
"CHINESE SCULPTURE")

The first rock sculpture known to have been completed was at Tun Huang in 365 A.D. by the priest Le Tsun, but it did not survive. In the collection of Mr. Yao of Kuei-an in Cheh kiang is a stone carved with two Buddhas, dated 399 A.D., which was removed from a cave in Ssechuan (ill. Plate 130). The principal cave series in China are at Yün-kang (409-516 A.D.) in Honan, Tun-huang (from Wei-Sung) in Lung-mên (495-749) in Honan, and Kung-hsien (535-867 A.D.) in Honan, these dates representing the first and last inscriptions at these caves. In actual fact there is some Sung statuary at Lung-mên. Besides these at Liang-chou, Kansu province, Chu Meng-hsun, ruler of the Northern Liang Kingdom, died in 433 A.D. Some time before his death, noting that towns and temples stood only for a little while, and that the palaces of kings were in the end destroyed by fire, or, if gold and jewels were used in them, were one day rifled by thieves, he determined to build a more lasting memorial for himself and hollowed out a row of caves in a cliff twenty miles south of Liang-chou, and filled them with statues in stone and clay. At Li-ch'eng near Chi-nan fu, Shantung, is the Dragon Cave with a Maitreya figure dated 537, and also the caves of the Hill of a Thousand Buddhas,¹ with figures of the Sui and early T'ang periods, the Yu-han shan caves of the Sui period and the Buddha Ravine Cliff (S.E. of Lich'eng), of the 6th century and a series of carvings from 759-837 A.D.²

At An-yang near Chang-te in Honan are groups dated 546, 589 onwards, and 646 A.D. Near Tai-yüan Fu in Shansi are a number of temples of the 6th century. In the province of Chih-li at Huang-shan are figures dated from 593 A.D. onwards, and at Hsüan Wu-shan in the same province are others dated from 620-771 A.D. and of ranging dates down to 1319. At Tzu-chou in that province are the Northern and Southern Echo Hall with images dated from 657-662, 686-725, 913-915. Sculptures in Shantung include the Kang-shan caves, north of Tson hsien (581 A.D.). The Cloud-gate Mountain and the Camel Hill at I-tu, Sui period and down to 873 A.D.—the Cloud-gate caves were repaired in the 9th century—and

¹ Ill. Chavannes, *M. A.*, etc., 1909, Plates 237 and 238.

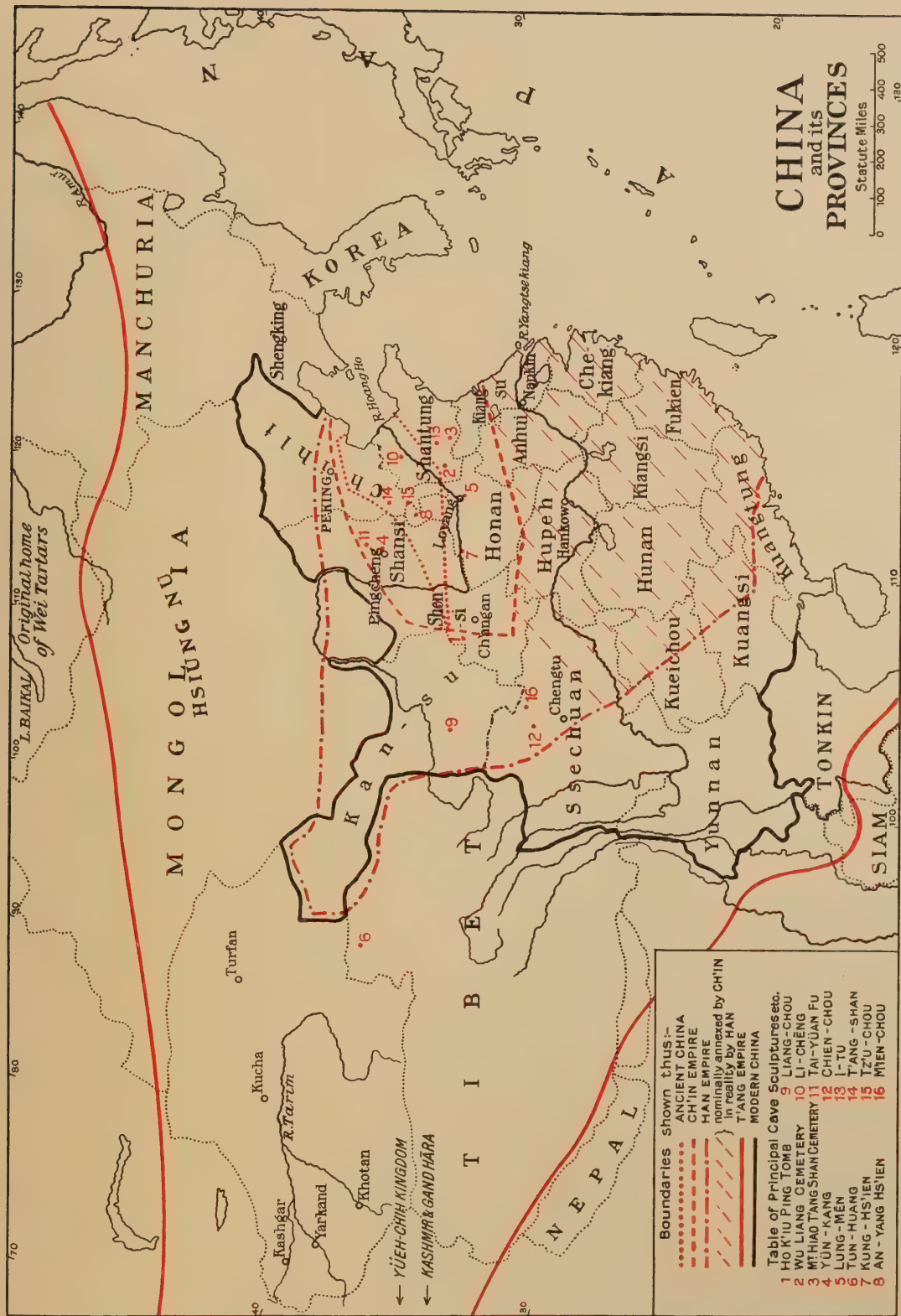
² Ill. Omura, Plates 664 and 665.

STUDY OF CHINESE SCULPTURE

the Magic Rock Temple at Ch'ang-ch'ing with carvings of the T'ang dynasty. In Szechuan is a large series of caves. At Chien-chou are caves carved by order of Wen ti of the North Chou dynasty in 557 A.D., at the stone Buddha Temple a figure dated 647 A.D., and a series from 765-780 at the great Buddha Cliff. At Mien-chou is a series dated 648 onwards; at Chiang-chin, Chia-ting Fu, and Chia Chiang hsien are figures of the T'ang dynasty.

At Kuang-yüan overlooking the Chia-ling river are figures from 725-884 A.D. and others from the 10th-12th centuries. At Nan-chiang from 735-749, at Pa-chou from 735-888, at Fu-shun in the Lo-fu cave a Buddha dated 778, and other carvings from 10th-mid-12th centuries. At Tzu-chou a series from 839-891, at Ta-tsu from 895-898, and again from 10th-13th centuries. At Chia-chou in Cheh kiang province is a Maitreya 360 ft. high, dated 730 A.D.¹ Finally, at Fen-chou in Shensi is a series from 693 A.D. onwards. These are only a small proportion of what must exist still in China.

¹ Ill. Omura, Plate 767.



Boundaries shown thus:-

- ANCIENT CHINA
- CH'IN EMPIRE
- HAN EMPIRE
- nominally annexed by CH'IN
- In reality by HAN
- T'ANG EMPIRE
- MODERN CHINA

Table of Principal Cave Scriptures etc.

1 HO K'UO PING TOMB	9 LIANG-CHOU
2 WU LIANG CEMETERY	10 LI-CHENG FU
3 M'IAO TANG SHAN CEMETERY	11 TAI-YUAN FU
4 YUN-KANG	12 CH'EN-CHOU
5 LUNG-MEN	13 I-TU
6 TUN-HUANG	14 TANG-SHAN
7 KUNG-HS'EN	15 T'U-CHOU
8 AN-YANG HS'EN	16 MIEN-CHOU

FORGERIES AND RESTORATIONS

In these notes it is in nowise intended to discuss the questions arising from forged pieces of sculpture, but merely to suggest various types, which are to be guarded against. Primarily there is the complete forgery, which is not very common, in which either a design is invented or an old design has been copied and transferred to a new stone. The first type is most frequently found in the case of designs incised on the back of Buddhist steles. I have seen two or three examples of this and several photographs of others. These forged designs betray themselves by weakness of drawing, occasionally by divergences of style, which are incompatible with the period of sculpture, occasionally by faulty iconography. The cutting, too, sometimes shows no signs of age, though here the skilful forger is often very ingenious in wearing down the edges of the incisions. A more damning evidence is that it is sometimes the case that the front has been cut down at the sides. This will be obvious by examining the borders, as the flame-pattern so frequently used there will be found to be incomplete. On the contrary, the forged design on the back fills the space exactly to the edge. It is strange that so ingenious a craftsman as the Chinese should fall into this trap.

The second type is more difficult to detect; only the cutting and an occasional awkward angularity betray the fraud. Han reliefs are forged in this manner, as are lunettes of the later funerary art.

Many inscriptions are forged. The services of a competent epigraphist are required in this case; for very skilful workmen are employed on this type of forgery (cf. Dr. Laufer, *op. cit.*, p. 81).

In the question of recarving more difficulty arises. Where a freshening of an old design has occurred, it is not a matter of great importance, if such cutting has preserved works of art which would otherwise be lost. I believe it is the case that certain of the Wu Liang reliefs have been reincised more than once, where perpetual taking of rubbings has worn away the design. But the habit of recarving heads or of adding new limbs, where others have been lost, is a much more detrimental form of restoration. This has been done frequently in regard to Buddhist steles and is a policy strongly to be deprecated. I have seen folds of robes reincised, chains recarved, faces, arms, and feet restored. It is necessary to be on one's guard against Chinese sculpture, for the forgeries are many, and nothing could be easier than to forge a provincial Buddhist work of art.

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PLATES



PLATE I. Bronze vessel with rams' heads. Chou dynasty. H. 17 in.
Eumorfopoulos Collection, London.

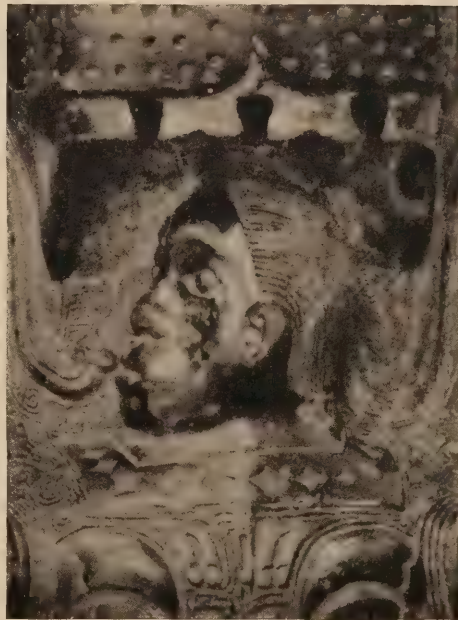
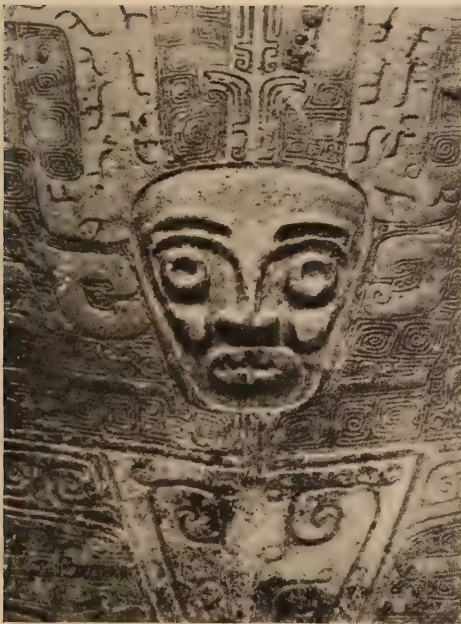


PLATE II. Fig. 1.—Marble Tiger's head. Chou dynasty (c). H. $3\frac{1}{2}$ in.; L. 5 in.; W. 5 in.

Eumorfopoulos Collection, London.

Fig. 2.—Detail from bronze drum. Chou dynasty (c).
Sumitomo Collection, Osaka.

Fig. 3.—Detail from bronze vessel. Chou Dynasty.
Sumitomo Collection, Osaka.



PLATE III. Fig. 1.—Bas-relief with design of chariots. Eastern Han dynasty. H. 28 in.; W. 42 in.
Louvre, Paris.
 Fig. 2.—Bas-relief with historical scene. Eastern Han dynasty. H. 31½ in.; W. 50 in.
Metropolitan Museum, New York.



PLATE IV. Figs. 1 and 2.—Stone figures from a tomb at Teng-feng, Honan. Eastern Han dynasty. H. about 66 in.
(Photographs by permission of Dr. Osvald Sirén.

Fig. 3.—Terra-cotta figurine. Han dynasty. H. 22 in.
Rutherford Collection, Bradford.



PLATE V. Capital from a pillar at P'ing-yang, Szechuan.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE VI. Capital from a pillar at Chü hsien, Szechuan. Eastern Han dynasty.
Photograph of the Mission Ségalen. (By kind permission of the Musée Guimet).



PLATE VII. Group of a horse trampling on a barbarian. Wei Valley. Western Han dynasty, dated 119 B.C.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE VIII. Fig. 1.—Bronze leopard. Eastern Han dynasty. H. 4 in.
Stoclet Collection, Brussels.
 Fig. 2.—Jade dog with bird on back. Western Han dynasty (?). H. 5 in.
Rutherston Collection, Bradford.



PLATE IX. Fig. 1.—Detail of jade axe-head. Eastern Han dynasty. W. 6½ in.
Eumorfopoulos Collection, London.
 Fig. 2.—Bronze furniture foot (one side). Eastern Han dynasty. H. 4 in.
Stoclet Collection, Brussels.



PLATE X. The Phoenix of the South; stone relief from Szechuan, Eastern Han dynasty.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE XI. Winged tiger ; stone statue from Szechuan.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE XII. Avalokitesvara (from the Yün-kang caves). Wei Tartar dynasty ; 5th century.



PLATE XIII. Avalokitesvara; stone statue from the Yün-kang caves. H. 57½ in.
Metropolitan Museum, New York.

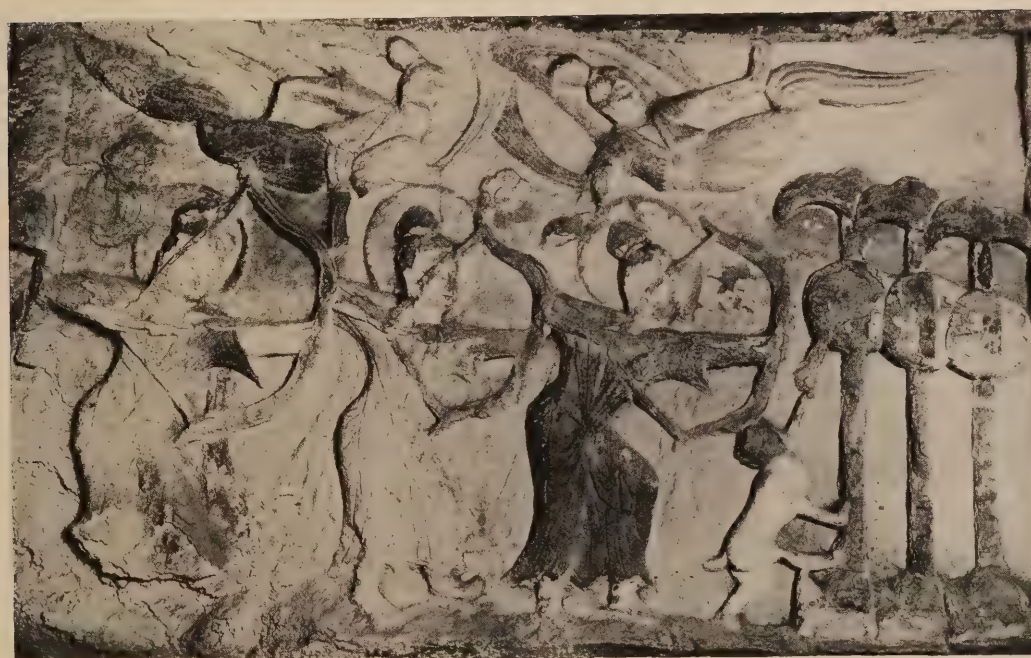


PLATE XIV. Fig. 1.—Buddha meeting the sick man.
Fig. 2.—The archery contest. Reliefs from the Yün-kang caves.



PLATE XV. Fig. 1.—Stone figure of Maitreya. Wei Tartar dynasty, c. 525 A.D. H. 28½ in.; W. 9½ in.
Metropolitan Museum, New York.

Fig. 2.—The departure of Buddha from the city. Relief from the Yür-kang caves.



PLATE XVI. Fig. 1.—Stone figure of Bodhisattva Maitreya.
Wei Tartar dynasty; c. 500 A.D. H. 76 in.
Museum of Fine Arts, Boston.

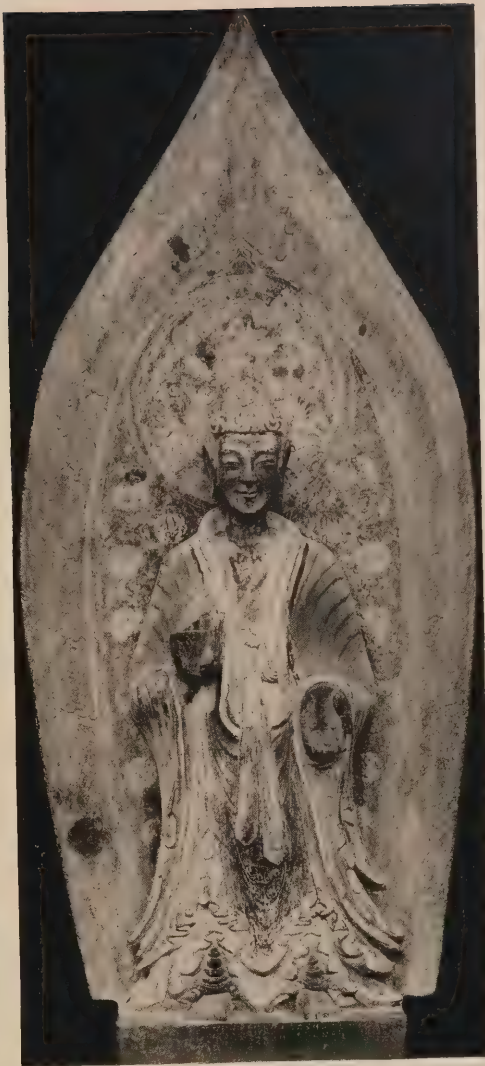


Fig. 2.—Stone figure of Maitreya.
Wei Tartar dynasty; dated 516 A.D. H. 110 in.
Pennsylvania University Museum, Philadelphia.



PLATE XVII. Stone figure of a Bodhisattva. Wei Tartar dynasty ; mid-6th century. H. 37 in.
Eumorfopoulos Collection, London.



PLATE XVIII. Stone votive stele. Wei Tartar dynasty; dated 534 A.D. H. 62 in.; W. 38 in.
Metropolitan Museum, New York.



PLATE XIX. Stone votive stele. Six dynasties, Southern (6); 6th century. H. 24 in.
Cleveland Museum, Ohio.



PLATE XX. Stone figure of Avalokitesvara. Six dynasties, Southern (†); 6th century. H. 13 in. Base, 7 in. × 6 in.
Freer Collection, Washington.



PLATE XXI. Marble votive stele with Buddhistic figures. Six dynasties, Southern, dated 559 A.D. H. 24½ in.; W. 14 in.
Greville L. Winthrop Collection, New York.

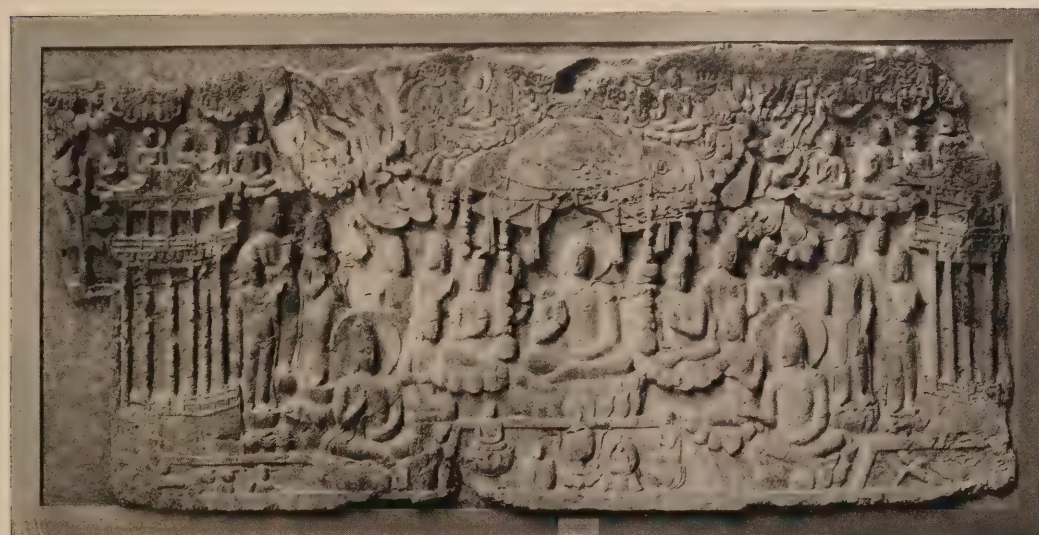


PLATE XXII. Fig. 1.—The Buddha preaching. H. 48 in. ; W. 132 in.
 Fig. 2.—The Western Paradise. H. 62 in. ; W. 135 in. Stone reliefs. Six dynasties, Southern (6), 2nd half of 6th century.
Freer Collection, Washington.



PLATE XXIII. Fig. 1. Taoist relief in stone. Northern (?)
464 A.D. (?). H. 3 ft. 7 in.
Ostasiatische Museum, Köln.



Fig. 2.—Taoist relief in stone. T'ang dynasty dated,
754 A.D. H. 8 in.
Museum of Fine Arts, Boston.



PLATE XXIV. Stone figure of a Bodhisattva. Six dynasties, Northern, 2nd half of 6th century. H. 32.5 in
Freer Collection, Washington.



PLATE XXV. Stone figure of Maitreya. Six dynasties, Northern. 2nd half of 6th century. H. 46 in. W. of base, 29 in.
Freer Collection, Washington.



PLATE XXVI. Stone votive stele. Six dynasties, Northern, dated 551 A.D. H. 39 in.; W. 20 in.; D. 11 in.
Pennsylvania University Museum, Philadelphia.



PLATE XXVII. Stone figure of Avalokitesvara. Six dynasties, Northern, c. 570 A.D. H. 27 in.
Havemeyer Collection, New York.



PLATE XXVIII. Stone figure of Avalokitesvara. Six dynasties, Northern; c. 570 A.D. H. 7 ft. 11 in.
Museum of Fine Arts, Boston.



PLATE XXIX. Terra-cotta relief; Sui dynasty (5). H. 24 in. W. 15 in.
Eumorfopoulos Collection, London.



PLATE XXX. Fig. 1.—Stone figure of
Avalokitesvara. T'ang dynasty;
7th century. H. 75½ in.
Metropolitan Museum, New York.



Fig. 2.—Stone figure of Avalokitesvara. T'ang dynasty;
7th century. H. 39 in.

Louvre, Paris.

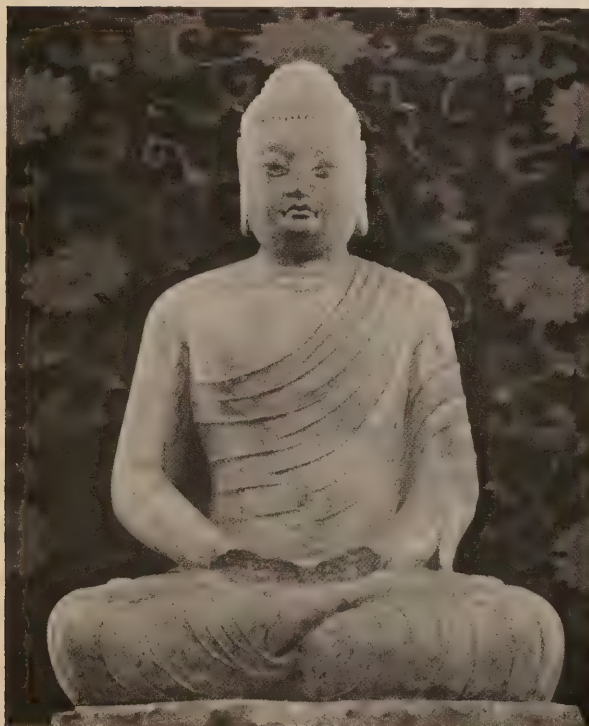


PLATE XXXI. Fig. 1. Stone figure of Avalokitesvara. T'ang dynasty; 7th century. H. 16 in.
Winkworth Collection, London.
 Fig. 2.—Marble figure of Amida. T'ang dynasty; 7th century. H. 26 in.
Cleveland Museum, Ohio.



PLATE XXXII. Fig. 1.—Marble figure of Amida.
T'ang dynasty, 8th century.
H. 18 in.
Museum of Fine Arts, Boston.



Fig. 2.—Stone figure of Ananda (?).
T'ang dynasty, 7th-8th century.
H. 5 ft. 6 in.
Pennsylvania University Museum, Philadelphia.

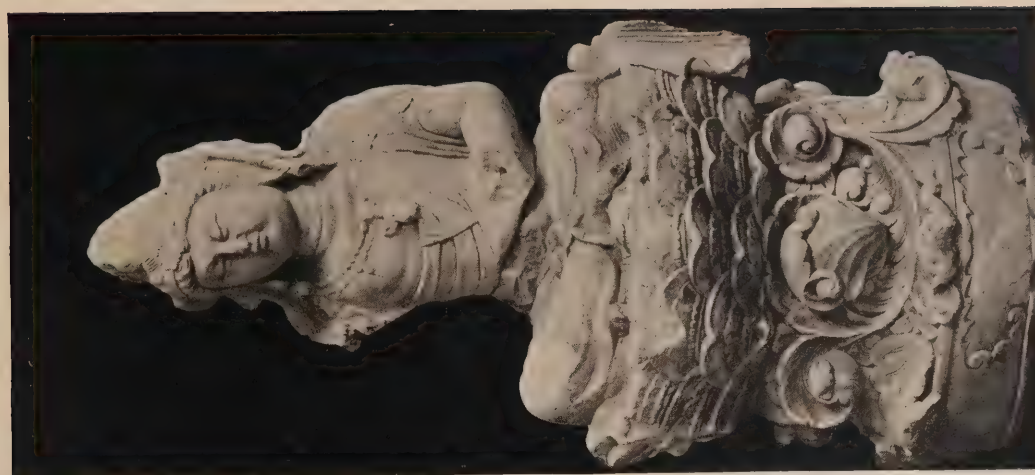


Fig. 3.—Marble figure of Amida.
T'ang dynasty, 9th-10th century.
H. 31 in.
Museum of Fine Arts, Boston.

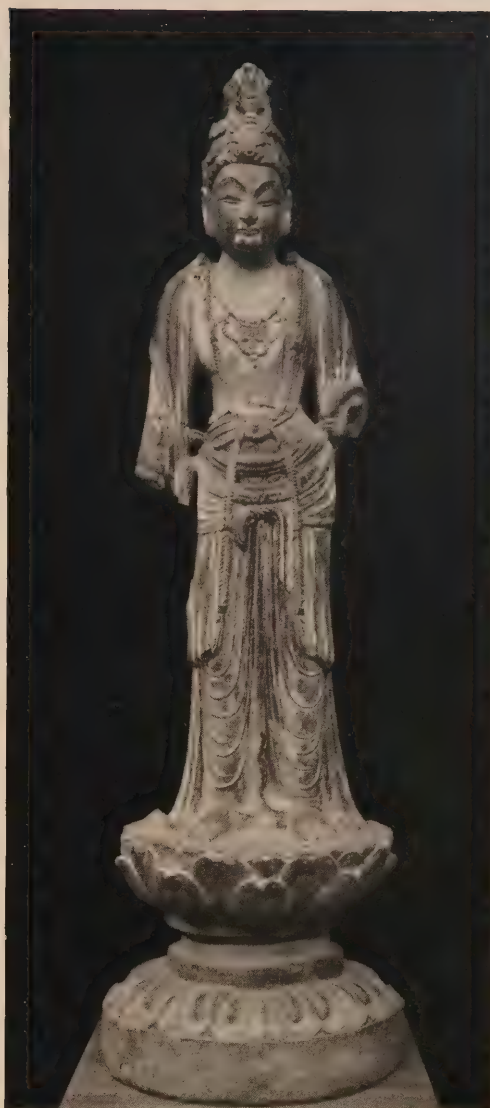


PLATE XXXIII. Stone figures of two Bodhisattvas. T'ang dynasty; 8th century. H. (a) 4 ft. 4 in.; (b) 4 ft. 6 in.
Pennsylvania University Museum, Philadelphia.



PLATE XXXIV. Stone figure of a Bodhisattva. T'ang dynasty; 8th-9th century. H. 22½ in.
Greville L. Winthrop Collection, New York.



PLATE XXXV. Marble figure of Amida. T'ang dynasty; 8th-9th century. H. 38 in.
Peters Collection, New York.



PLATE XXXVI. Wooden pillar with four Bodhisattvas. T'ang dynasty; late 9th century (9). H. 54 in.
Metropolitan Museum, New York.



PLATE XXXVII. Lacquered wood figure of Amida. T'ang dynasty ; 8th-9th century. H. 23 in.
Stoclet Collection, Brussels.



PLATE XXXVIII. Fig. 1.—Semi-Taoist divinity in stone.
T'ang dynasty. H. 11½ in.
Author's Collection, London.

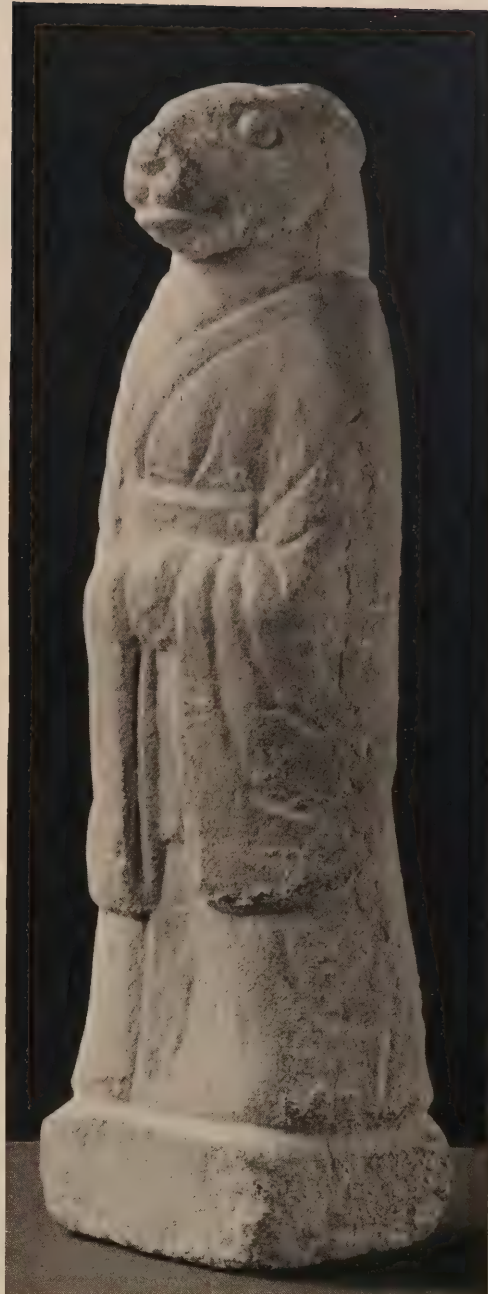


Fig. 2.—Stone figure of a hare, symbolical of an hour of the day.
T'ang dynasty. H. 9 in.
Winkworth Collection, London.



PLATE XXXIX. Fig. 1.—Bronze statuette of Avalokitesvara. Wei Tartar dynasty, dated 516 A.D. H. 10 in.
Stoclet Collection, Brussels.



Fig. 2.—Bronze group of Sakyamuni and Prabhutaratna. Wei Tartar dynasty, dated 519 A.D. H. 9 in.
Stoclet Collection, Brussels.



PLATE XL. Fig. 1.—Bronze group of Sakyamuni and Prabhutaratna. Wei Tartar dynasty; dated 518 A.D. H. 4 in.
Peytel Collection, Paris.

Fig. 2.—Bronze figure of Amida. Wei Tartar dynasty, c. 550 A.D. H. 4 in.
Stoclet Collection, Brussels.



PLATE XLI. Fig. 1.—Bronze figure of Avalokitesvara.
Sui dynasty. H. 8 in.
Stoclet Collection, Brussels.



Fig. 2.—Bronze figure of Avalokitesvara. T'ang dynasty;
7th century. (Northern Ch'i type.) H. 9 in.
Raphael Collection, London.



PLATE XLII (a). The Tuan Fang altar-piece. Sui dynasty, dated 593 A.D. H. of Buddha, $7\frac{1}{2}$ in.; attendant figures, 7 in. Buddha's pedestal, 7 in.; halo, 7 in.; H. of canopy, $32\frac{1}{4}$ in. H. of platform, $6\frac{3}{4}$ in. Upper platform, $11\frac{1}{4}$ in. sq. Lower platform, $13\frac{1}{4}$ in. sq.

Museum of Fine Arts, Boston.



PLATE XLII (b). Two attendant Bodhisattvas (from the preceding altar-piece). H. 9 $\frac{3}{4}$ in.
Museum of Fine Arts, Boston.

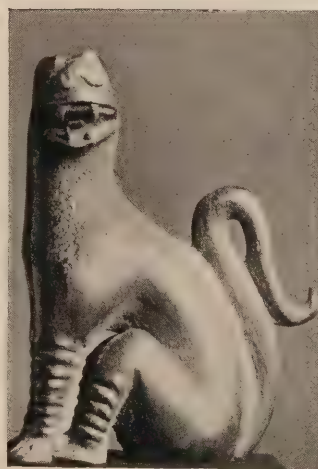
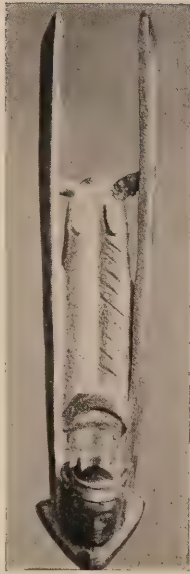


PLATE XLIII. Accessories from the Tuan Fang altar-piece. H. Apsara, $5\frac{1}{8}$ in.; Sharito, $4\frac{1}{4}$ in.; Lions, $3\frac{9}{16}$ and $3\frac{1}{8}$ in.
Guardian kings, $4\frac{1}{4}$ in.

Rutherford Collection, Bradford.



PLATE XLIV. Fig. 1.—Bronze figure of Avalokitesvara.
T'ang dynasty. H. 17½ in.
Metropolitan Museum, New York.



Fig. 2.—Bronze figure of Sakyamuni.
T'ang dynasty. H. 6 in.
Eumorfopoulos Collection, London.



PLATE XLV. Fig. 1.—Stone phoenix from the Yün-kang caves. Wei Tartar dynasty; 5th century.
 Fig. 2.—Stone winged lion from the tomb of Hsiao Hsiu. Six dynasties, Southern, dated 518 A.D. (Liang dynasty).
 Colossal.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE XLVI. Fig. 1.—Stone lion. Six dynasties,
late 6th century (?). H. 39 in.
Pennsylvania University Museum, Philadelphia.



Fig. 2.—Stone Demon. 6th century.
H. 33 in. *Freer Collection, Washington.*



PLATE XLVII. Stone slabs with figures of horses from the Mausoleum of Tai tsung, founder of the T'ang dynasty.
 (a) H. 68 in.; W. 81½ in.; D. 17 in. (b) H. 65½ in.; W. 81½ in.; D. 17 in.
Pennsylvania University Museum, Philadelphia.



PLATE XLVIII. Stone winged horse from the tomb of Kao tsung at Chien-chou, dated 683 A.D. Colossal.
Photograph of the Mission Segalen. (By kind permission of the Musée Guimet.)



PLATE XLIX. Fig. 1.—Bronze lion. T'ang dynasty. H. $3\frac{1}{2}$ in.

Eumorfopoulos Collection, London.

Fig. 2.—Stone figure of a lion. T'ang dynasty.
H. 11 in.

Louvre, Paris.

Fig. 3.—Stone tiger devouring a hare. T'ang dynasty.
H. 10 in.

Louvre, Paris.



PLATE L.—Marble Lion. T'ang dynasty. H. 8 in.
Eumorfopoulos Collection, London.

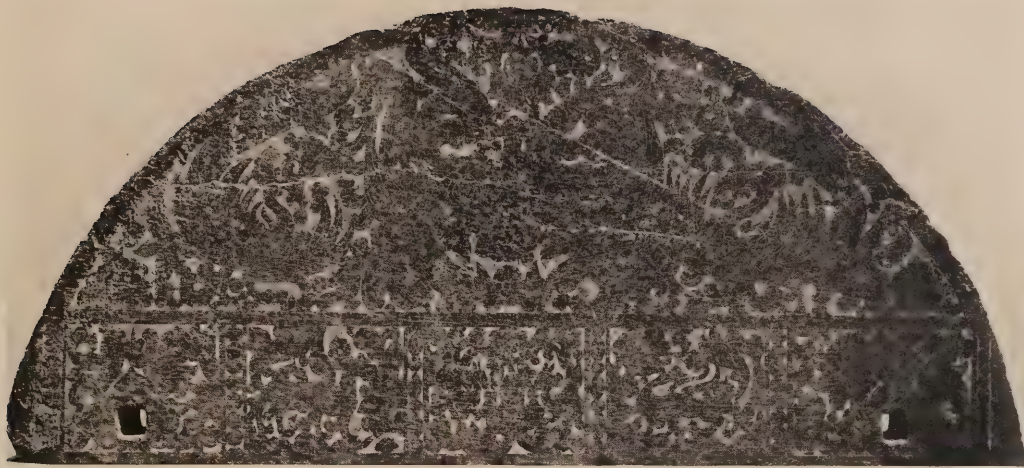


PLATE LI. Tomb doorway. Wei Tartar dynasty, 6th century. Lunette: H. 30 in.; W. 68 in.;
Jambs: H. 60 in. W. 8 in.; D. 8 in.

Metropolitan Museum, New York.





PLATE LII. Tomb doorway. T'ang dynasty. H. 60 in.; W. 38 in.
Metropolitan Museum, New York.

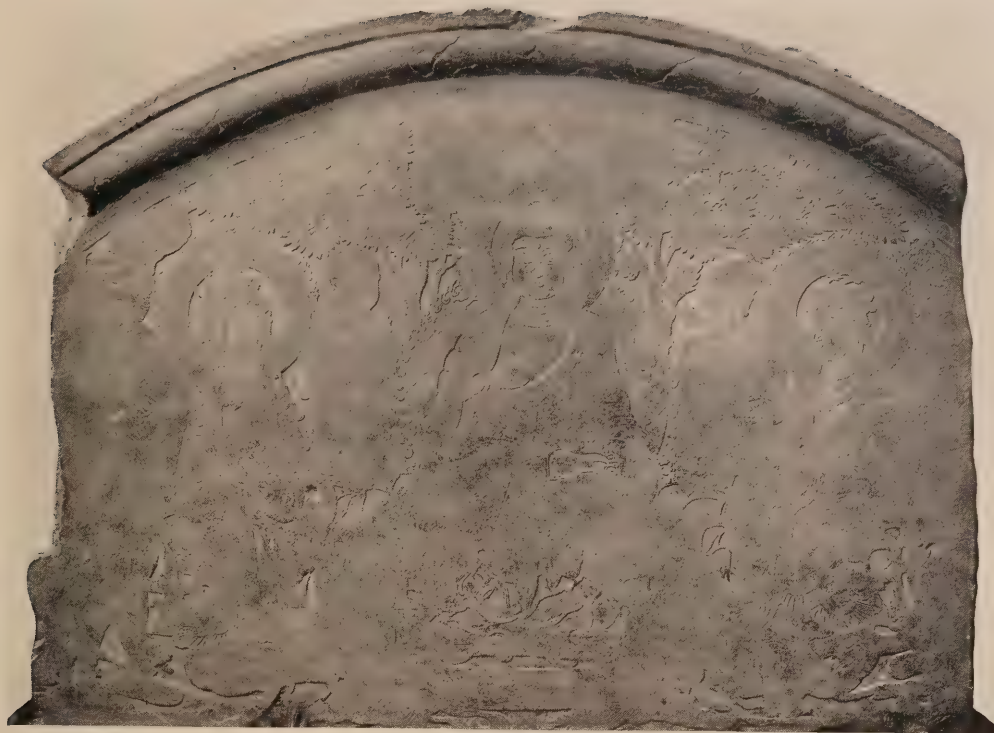


PLATE LIII. Fig. 1.—Lunette from a tomb doorway; Maitreya's Paradise. 9th-10th century. H. 23 in.; W. about 3 ft.
Museum of Fine Arts, Boston.

Fig. 2.—Sarcophagus. Sui dynasty. H. 12 in.; L. 18 in.; D. 10 in.
Museum of Fine Arts, Boston.

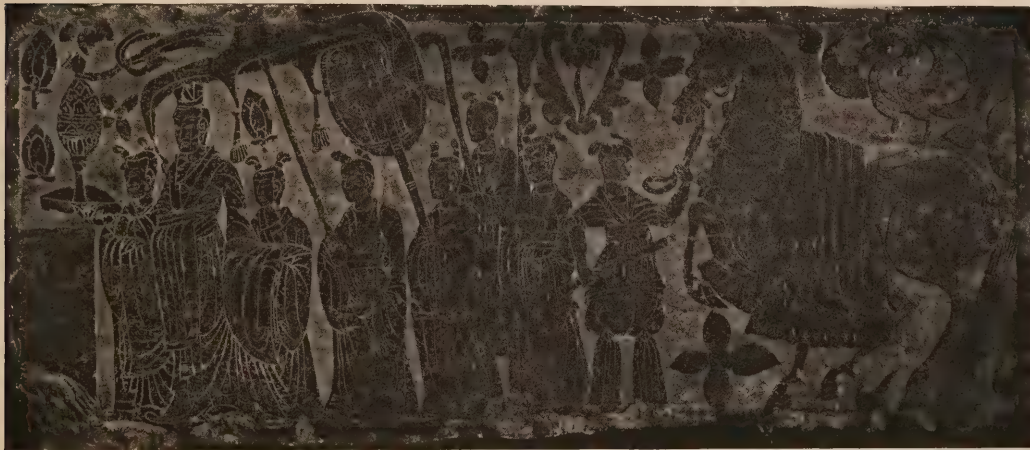


PLATE LIV. Reliefs from a pedestal. Wei Tartar dynasty; dated 524 A.D. (a) 19½ in. × 10½ in.; (b) and (c) 24½ in. × 10½ in.
Pennsylvania University Museum, Philadelphia.

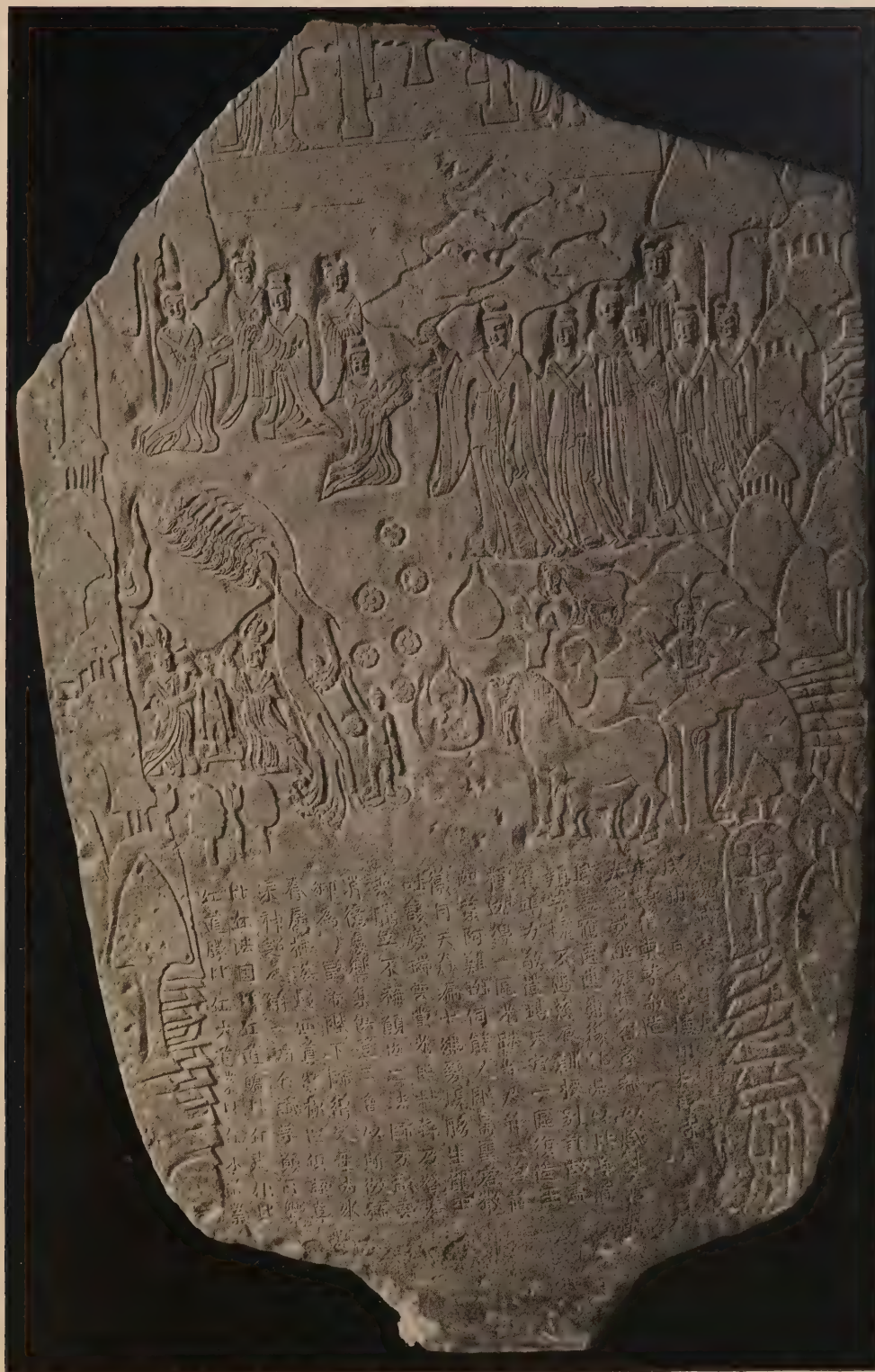


PLATE LV. Reverse of a votive stele. Wei Tartar dynasty, c. 550 A.D. H. 4 ft. 3 in.; W. 2 ft. 7 in.
Pennsylvania University Museum, Philadelphia.



PLATE LVI. Votive stele, known as the Wetzel stele. Western Wei dynasty; dated 554 A.D. H. 94 in.; W. 35 in.
Museum of Fine Arts, Boston.



PLATE LVII. Fig. 1.—Wooden statue of Kuan-yin.
Northern Sung dynasty. H. 83 in.
Raphael Collection, London.

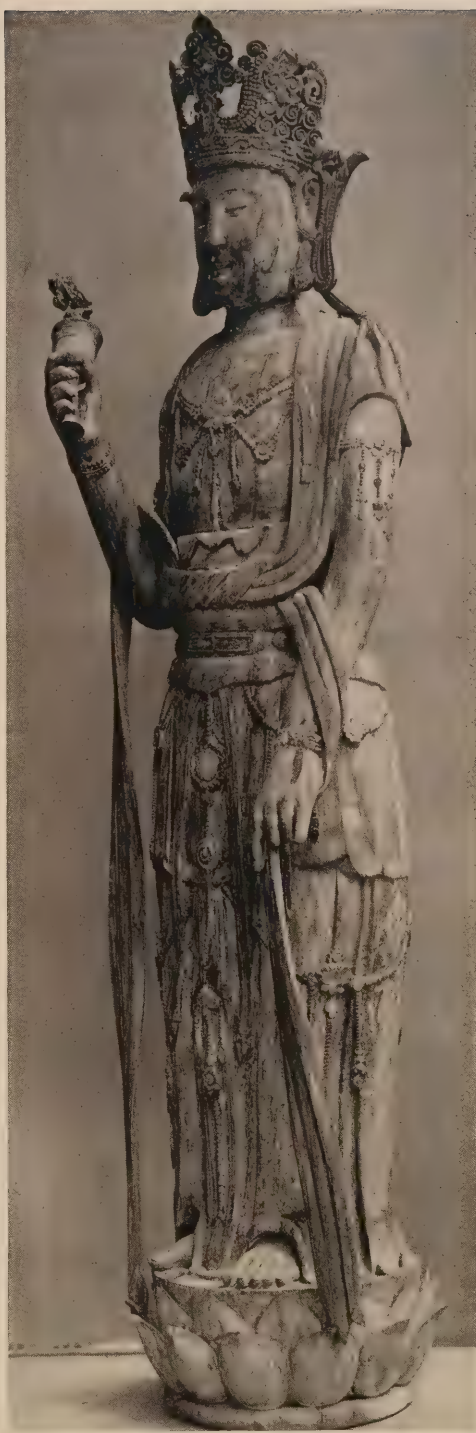


Fig. 2.—Wooden statue of Kuan-yin. Northern
Sung dynasty. H. 69 in.
Museum of Fine Arts, Boston.



PLATE LVIII. Wooden figure of Kuan-yin. Northern Sung dynasty. H. 78 in.
Sauphar Collection, Paris.



PLATE LX. Wooden statue of Kuan-yin. Southern Sung dynasty. H. 57 in.
Museum of Fine Arts, Boston.

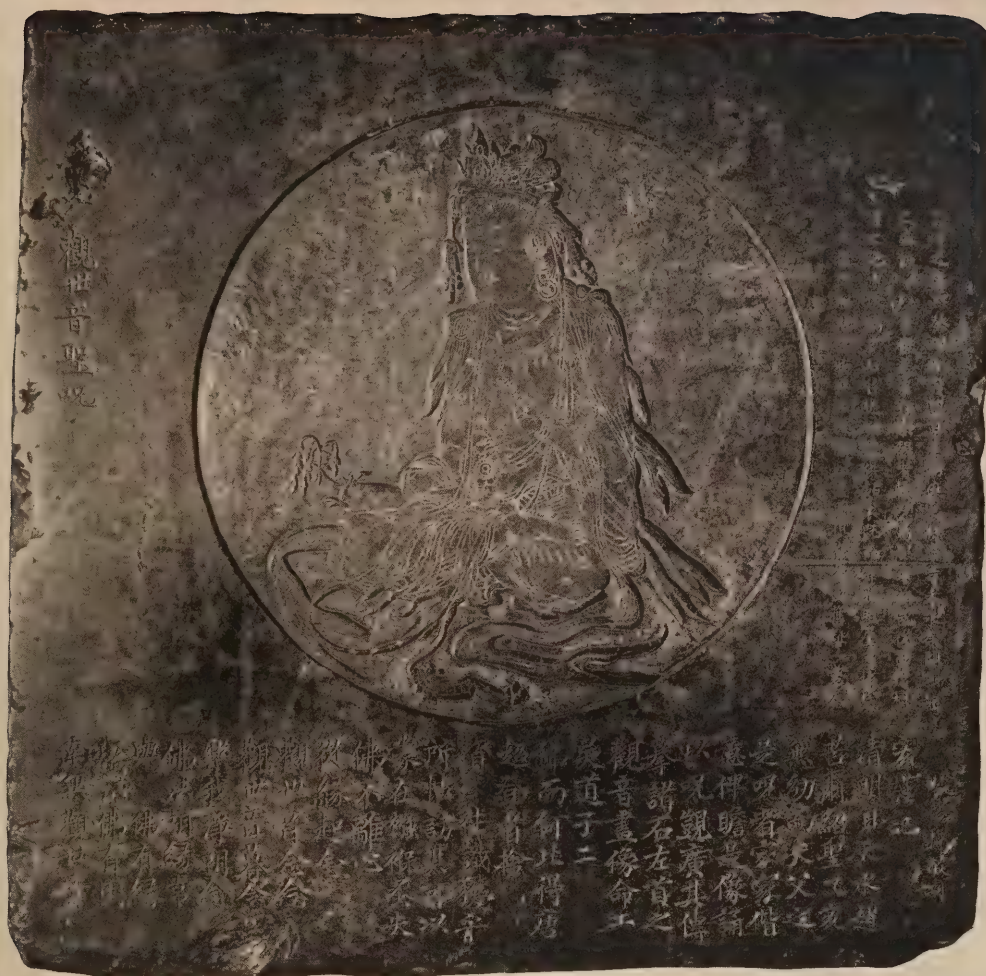


PLATE LXI. Incised slab with figure of Kuan-yin. Sung dynasty, dated 1095 A.D. 20½ in. sq.
Freer Collection, Washington.



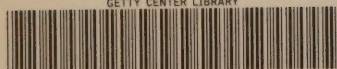
PLATE LXII. Wooden figure of Kuan-yin. Yüan dynasty. H. 74 in.
Sauphar Collection, Paris.



PLATE LXIII. Figures from the Ming tombs near Peking. Colossal.



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